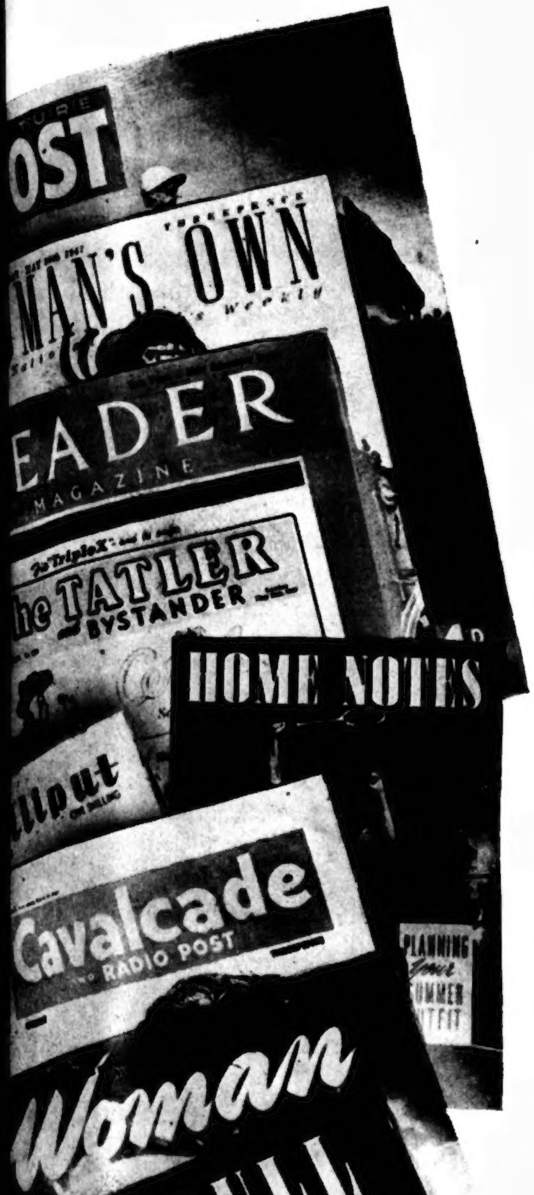
Kine WEEKLY

Producers Want Absenteeism Investigated

—See Page 3

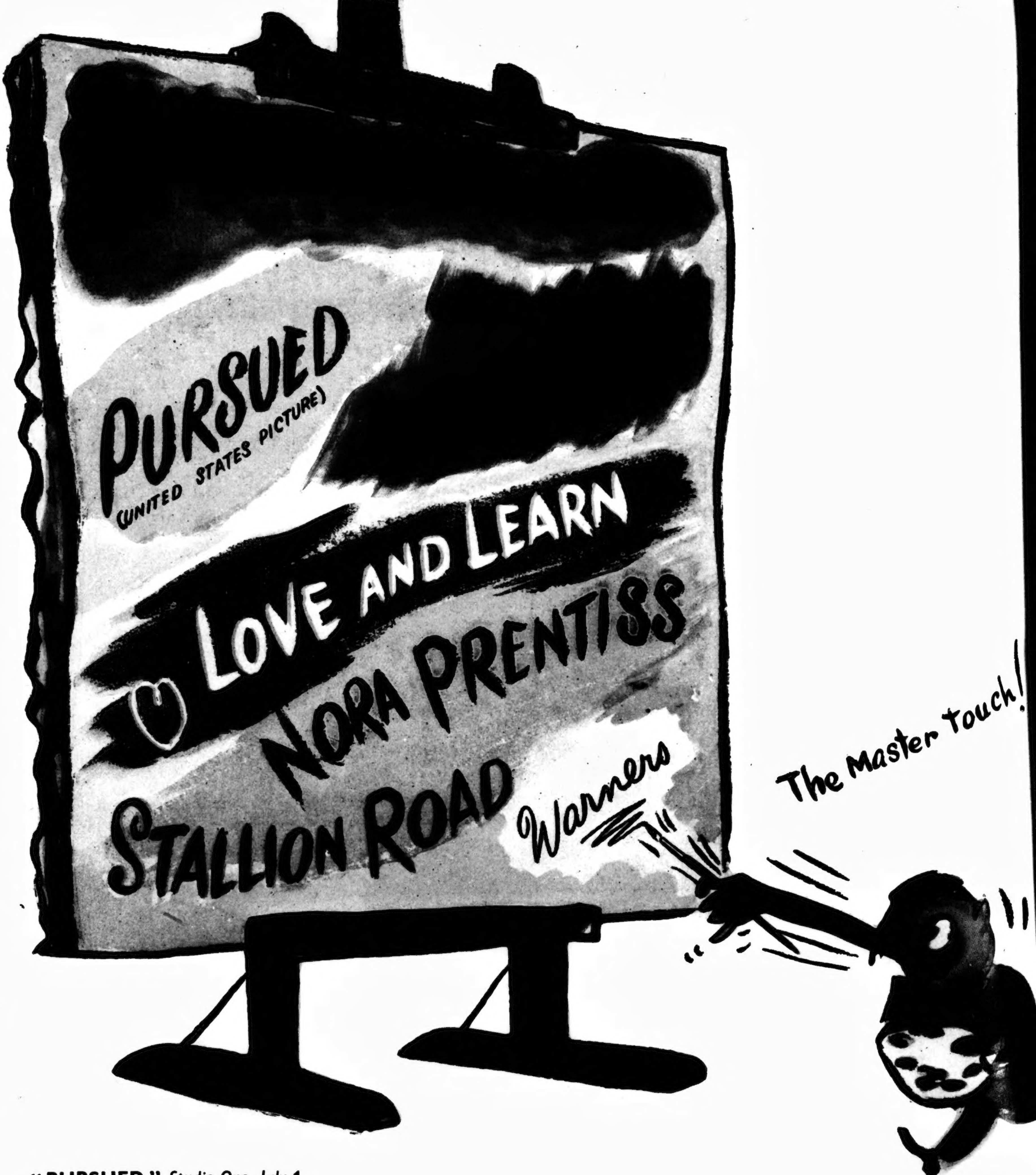
24 MILLION PEOPLE


POST
MAN'S OWN
EADER
MAGAZINE
The TATLER and BYSTANDER
HOME NOTES
Lilliput
Cavalcade and RADIO POST
Woman
JOHN BULL
ILLUSTRATED

will see the display advertisements just booked in issue after issue of these 16 top-circulation magazines for the big ones from METRO-GOLDWYN-MAYER! That's seat-selling service for you!

London Opinion 9d
MODERN WOMAN
The Sketch
BRITANNIA and EVE
PICTURE SHOW
Picturegoer
Gregory PECK and Claude JARMAN, Jr. "The Yearling"

"HE YEARLING" (third Empire week now) Gets This Boost!


PURSUED
(UNITED STATES PICTURE)
LOVE AND LEARN
NORA PRENTISS
STALLION ROAD
Warners
The Master touch!

"PURSUED," *Studio One, July 1*
"DECEPTION," *Studio One, July 3*
"LOVE AND LEARN," *Studio One, July 8*
"TWO MRS. CARROLLS," *Studio One, July 10*
"STALLION ROAD," *Warner Now*
"NORA PRENTISS," *Warner from Sept. 1*

JACK L. WARNER, *Executive Produc*

Your safest bet is on
"THE HOMESTRETCH"
The Greatest Racing Drama Of All Time
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,093. Thursday, June 12, 1947. Vol. 364.

GREAT BATTING IN FIRST TEST MATCH
See BRITISH MOVIETONE NEWS

Goodlatte as A.B.C. Director

WILL CONTINUE TO DIRECT BOOKINGS

D. J. GOODLATTE, booking manager for A.B.C. since 1946 and who has been with the company for 17 years, has been appointed a director and assistant managing director to the company. He will continue to direct the company's bookings.

Goodlatte represents A.B.C. on the Film Selection Board of the Board of Trade and is a member of the Joint Conciliation Board of the C.E.A. and K.R.S.

The new appointment is reviewed by Stroller on to-day's "Long Shot" pages.

◆

TEDDINGTON OPENS IN SEPTEMBER

A production deal is now being worked out by Warner Brothers for its Teddington studios, the KINE. understands.

The studios, which are to be used by A.B.P.C., will open in September with the first film being made by the Boulting Brothers' Charter Films, Ltd. It will be "The Guinea Pig," starring Richard Attenborough.

Warner Brothers is not to use Teddington for its own production, which, the KINE. understands, is to be reserved exclusively for the new Elstree lot.

◆

Milder to Have an Assistant

Fifty-eight-year-old Arthur Abeles, New York branch manager for Pathé during the first Great War, is on his way to London from Buenos Ayres. He has been appointed executive assistant to Warner Bros.' managing director, Max Milder.

A.B.P.C.'s £956,175 PROFITS

Associated British Picture Corporation announce net profits to March 31, 1947, of £956,175, compared with £650,289. Final dividend is 20 per cent., making 30 per cent. for the year against 25 per cent.

Jos. Friedman Back

Jos. Friedman, managing director of Columbia in England, arrived back from the U.S. on Monday, having flown from Hollywood. In a few days he intends going to Paris to meet Rita Hayworth to finalise arrangements for her visit to London.

FILM MAKERS WORRIED OVER ABSENTEEISM

B.F.P.A. asked to Investigate

FEARS THAT NEW STUDIO LABOUR DEAL IS INSUFFICIENT GUARANTEE AGAINST 'STAY OUTS'

THE British Film Producers' Association is this week completing figures which will give some approximation of how much money its new deal with the unions—reported exclusively in last week's "Kine."—is to cost film makers, and, at the same time, to balance the pay per man hour with the rising incidence of absenteeism.

Production executives this week were talking statistics and expressing the fear that high pay for a five-day week is not sufficient guarantee that studio staffs—already in short supply as new stages come into action—will want to carry on Saturday and Sunday overtime work.

The Association has been urged by some members, particularly the Rank organisation, to fully investigate the whole problem of absenteeism, which during recent months has soared to serious proportions in the three big studios.

H. Francis, the personnel officer, told the KINE. this week that it was his opinion that absenteeism would automatically be reduced when the new labour agreements come into force.

But on a recent Saturday, 113 members of the day staff at Pinewood, representing 25.3 per cent. of the total 446, did not turn up for work. The Rank studios have

Continued on page 23

ALLPORT SAYS JOHNSTON WILL SEE CRIPPS

Eric Johnston, president of M.P.A.A., is this week having high-level talks with U.S. trade and Government leaders before he leaves for Europe next week-end, complete with his quota brief.

Fay Allport, London representative of the Hollywood film men, told the KINE. this week that it was "pretty certain" that Johnston will be seeing Sir Stafford Cripps, President of the Board of Trade, shortly after his arrival in Britain on July 18.

"Kine." Pictures of C.E.A. Conference

Readers who wish to have prints of "Kine." pictures taken at the Eastbourne C.E.A. Conference can be supplied with them by writing in to the paper.

A nominal charge, merely to cover cost of processing, will be made.

KORDA FLIES TO THE STATES

Leaves Incompleted Film at Studio

SIR ALEXANDER KORDA, accompanied by Hugh Quennell, flew to the United States on Tuesday. His visit, the KINE. understands, is of some importance, although his Piccadilly headquarters this week cited it as "just a normal business trip."

Sir Alex will be away for about ten days.

He leaves his picture, "An Ideal Husband," incompleted at Sound City. The production, which stars Paulette Goddard, will be resumed when Sir Alex returns from the States.

Anti-U.S. Campaign Under Fire

STRONG CRITICISM BY C.E.A. AT EASTBOURNE

STRONG criticisms of the alleged anti-American campaign inside some sections of the Trade were made at the L.F. and P. Committee meeting on Tuesday at the C.E.A. Conference at Eastbourne, and a report was presented to the General Council on Wednesday.

Some of the delegates expressed concern of what was described as the unfair comparison being made between British and American films.

Speakers quoted newspaper criticisms of U.S. product, and they also criticised various comments and questions in Parliament about cutting American imports.

It was suggested that the advertisements which were quoted emanated from one section of the Trade; while obviously designed to boost the interests of this section, the attitude adopted was regarded as extremely selfish, particularly as they were directed to 80 per cent. of the supplies by which the whole British film Trade existed.

◆

Goodman Acquires Four Kinemas

Harry Goodman, the Nottingham exhibitor, has added 4,000 seats to his existing circuit of 10 kinemas. He has acquired the Astoria and Majestic at Beeston, Nottingham, and the Gloria and Alexander at Derby.

Kenneth H. Goodman, his son, has, at the same time, joined the company's board of directors.

Sheckman: "Don't Agree with Past Policy of 20th-Cinemas Board"

SOL SHECKMAN, having acquired the controlling interest in the Lou Morris company, Twentieth Century Cinemas, this week announced drastic changes in the company's policy when he became managing director of a completely reconstituted board following the resignation of Lou Morris. Morris' resignation was made together with S. H. Marshall, C. J. Willcocks and J. P. Shaw.

Sheckman, who controls the important Essoldo circuit, is joined on the new board by W. S. Martin, M. Sheckman and M. Refson.

J. P. Shaw and Miss E. Proud are to act as joint secretaries.

Sheckman made this statement to the KINE.:—

"I am not in agreement with the past policy of the old board in paying off two out of the ten years' arrears of the preference dividend. In my opinion a capital reorganisation should have been carried out first in view of the heavy liabilities, a large accumulation of losses and the worthlessness of the subsidiary company shares still showing in the last balance-sheet at £120,000.

"A capital reorganisation is now having the serious consideration of the new board."

A

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AMERICAN GESTURE

FROM the United States there comes admirable news that Eric Johnston is succeeding in his campaign to increase the playing time given to British pictures on American screens.

It is even suggested that there are 2,500 theatres ready and lined up to put his ideas into practice.

Is this a good thing? It most certainly is. More playing time means more dollars, and more dollars mean that the need still further to protect the home market is diminished. Taken to its logical conclusion, international film reciprocity of this sort makes for free trade on the screen.

The news is good, too, because it suggests that we are now seeing a practical demonstration of the American willingness to co-operate. Nobody now denies that the better British films can fully hold their own, anywhere, both in their creative purpose and their entertainment value. That basic fact is certainly admitted in the U.S., where the more intelligent critics have been ardent and outspoken admirers of British films for some time—witness their success in voting papers circulated among the leading columnists.

It is beyond dispute that there is an expanding American patronage ready to enjoy the best type of British picture, and it is good, sound realism for Eric Johnston to take the lead in lining up booking dates on the circuits. Obviously, it will not be until British pictures are played, on percentage, in the leading American theatre chains that the flow of dollars back to Britain will be really considerable, and it is obvious that Eric Johnston and his henchmen are anxious to narrow the margin in Britain's film account.

The M.P.A., as they say, has "shown willing," and the Trade will watch future events with keen interest.

LONG

FROM Westminster there are murmurings—very significant murmurings to this Trade—about a Government investigation to save more dollars.

These rumours are linked up with the debate on the Finance Bill, due to start on Tuesday of this week.

The argument is that if the Chancellor is forced to make drastic cuts in imports, to save our stocks of rapidly dwindling dollars, then the simple time for him to do it is during the progress of the Bill. Alternatively, it is pointed out that the debate on the Bill gives any back-bencher who so wishes the opportunity to air his views on the theme of "Bacon versus Bogart."

IT is possible, if back-bench opinion is firm enough on this subject, and there is some evidence that it is hardening, that the Chancellor may be driven to take decisions which, a month or so ago, appeared to be virtually ruled out.

We may be sure of this. No decision to cut film imports will be taken lightly. The arguments against such a step are many and serious. They are heavyweight arguments indeed.

To begin with, any such cut would be a serious blow to the average worker. We have gone short of a lot; politically, it would be a very bad thing to make the woman in the street go short of her movies, too.

Secondly, there is undoubtedly much optimistic feeling that British films will shortly start earning much higher revenues from the States. We might well feel that this most important of markets would be lost to us if we suddenly cut down the import of American films.

Thirdly, there is the entertainment tax to consider—no minor point. The Chancellor wants his cash.

Fourthly, despite the agitation that seems to be starting in at least one responsible newspaper group, it is a fact that the money involved in this argument is not, nationally speaking, big. The total figure is about £20 million. A sum like that goes up in smoke in no time!

IF film imports were cut, the total dollar saving, although substantial, would make only the smallest contribution to the overall dollar problem. It is 20 millions—against hundreds of millions.

The Trade must keep on ramming home this point in the next few weeks.

Meanwhile, there is no sense in meeting trouble half-way. A cut in film imports is always possible, in the present state of affairs. We know no valid reason for assuming it to be nearer now than it was, say, two months ago. Let's go on hoping.

MY heartiest congratulations to Jack Goodlatte on his appointment as assistant managing director of the Associated British Picture Corporation.

We have all known for some time that such a move was on foot.

I understand that Goodlatte, in addition to his elevation to the board, will continue in charge of A.B.C.'s booking department and will remain as head booker in addition to his new duties.

THE appointment quite obviously is made as a result of Max Milder's return from his illness.

There is a limit to what a man can do and for a number of years Milder steadily did rather more than he should have done. The result of the overwork was a breakdown, and he is now very wisely taking things rather more steadily.

He has lost quite a bit of weight, but looks very fresh and keen, and is as enthusiastic about the business as ever.

JOHN DAVIS came back from the States early on Friday.

He returned to find a great many matters of urgency awaiting him.

Sensibly, he went straight down to his farm in Sussex, where he has a herd of pedigree cattle and where he is able to forget the film business, and spent the week-end there, turning up at South Street bright and early on Monday morning.

BOB WOLFF, managing director of RKO-Radio, was on the 'phone early this week, pointing out, perfectly properly, that I was at fault in a note last week when I suggested that "The Best Years of Our Lives" was an example of the type of picture that gets booked to a circuit on a one-week ticket.

This, said Wolff, was quite untrue. In fact, the actual circuit deal for the big Goldwyn picture has not yet been signed. I am glad to put this right, for everyone agrees that "The Best Years of Our Lives" is really an outstanding picture of the type that only happens once in a while.

We may be sure of one thing. With a man like Bob Wolff handling it, it will get the best possible treatment.

GEORGE DAWSON and David Jones, of RKO-Radio, are both booked for a trip to the States at the end of the month.

They are off to attend an RKO Sales Convention and will then go on to Hollywood.

In all, they will be away three weeks.

ON this subject of expanding overseas markets I had a long talk with John Woolf one day last week and was interested to hear that Eagle-Lion is doing extremely promisingly in Latin America.

The company is distributing through Universal there, and thus gets the benefit of a particularly strong sales force.

I understand that films like "Henry V" and "Cæsar" are getting very considerable showing in this important territory.

JOHN WOOLF, by the wa has just been honoured wi a highly prized decoration fro the United States Governmen He has been awarded the Bron Star Medal.

The award is in recognition his record during the war

One of its "perks" is that an one who wears its clasp in h lapel is, according to legen entitled to free transport an where in the U.S. It woul certainly be something if Wool who is in charge of the U. territory for Arthur Rank an who is planning a visit to th States shortly, were suddenly put this part of the award int practice!

SID MYERS, second to Si Arthur Jarratt at Britis Lion, sends me a cheerful pos card from near San Diego, wher he has been stopping off to enjo a holiday after his business tri to Los Angeles and Hollywood.

He is actually relaxing in spot called Coronado and his ai mail postcard shows it to be luscious land of palms and san and swimming pools and bathin beauties.

How tame Wardour Street wil seem after all that!

AT the time of writing th famous "Duel in the Sun" deal has still not been signed and never, surely, in the modern history of the business was there a picture about which more stories circulated!

I find that knowledgeable film men have been playing some sor of guessing game on its probable renters' gross.

The estimates differ, but no one denies that the picture will be a very big money maker.

I LUNCHED with Joe Marks, Pathé sales manager, a day or so ago, and he told me quietly but firmly that there was absolutely no truth in the oft-repeated rumour that Pathé would distribute the picture.

What he meant by this was that no contracts had up to then been signed. But most members of the Trade have made up their minds that this is the way things are drifting.

ALTHOUGH he is unlikely to return to the office for some time, Freddy Baker, I am glad to learn, is making satisfactory, though slow, progress.

He is now sitting up and hopes shortly to be able to move around a bit.

During his long illness Freddy has kept in close touch with affairs at Butcher's and of the Trade generally. His present chief regret is the improbability that he will be able to attend the forthcoming Trade show of

SHOTS

his latest musical, "The Hills of Donegal," whose star, James Etherington, is his latest discovery.

I DROPPED in during the week on a purely private get-together of Rank and Eagle-Lion executives designed to celebrate Cairo's first Odeon, which is about to be opened.

A number of department heads were gathered together to say au revoir to S. E. Grundy, who is shortly going to Egypt to open the theatre.

It was a great pleasure to shake hands with George Rearden again, and to see him looking so fit after his years in the Far East.

REARDEN is managing director of Eagle-Lion Distributors (India), one of the subsidiary Rank companies. He is also Far East supervisor for the group, and as such is a key man in the business of getting British films into strategically important territories.

He is over here on a few months' leave and is shortly going into a nursing home for a few weeks' rest and overhaul.

AFTER that he plans to take a holiday. He will be back in Calcutta, which is his home and headquarters, in the autumn.

About the film future in India he is nothing if not an optimist.

He thinks that the political crisis may have a temporary effect on trade, but there is still a great deal of good will for the Old Country in commercial circles out East, and Rearden thinks there will be plenty of business in the future.

IT is 15 years since Rearden first made acquaintance with the Far East. Before that he was section manager in the booking department of Associated British, working under William Moffatt.

There, he became a colleague of Ralph Bromhead, Eagle-Lion's general manager.

BROMHEAD, with whom I had a long talk about the foreign situation, was full of enthusiasm at the way things are developing.

In only the last few days Eagle-Lion has opened up in the Netherlands East Indies with a branch in Batavia.

Six films have already gone into the territory, and the results are most promising.

Bromhead is at the moment holding the fort in London, while Freddie West is over in Brussels for the opening of the big film festival.

ANOTHER man with whom I had a talk at the get-together is S. E. Grundy, who will manage the Cairo theatre.

Grundy, too, is an old colleague of Bromhead. He was originally manager of the old Dalston Picture House, the Biocolor hall, which was absorbed into Gaumont-British when the circuit was formed in 1926.

Later he ran an independent theatre at Caterham.

An old Regular Army man, he became a full colonel during the war. He has been out in Cairo for some time, is now reporting back to his base, and is shortly going East again.

THEN there was Victor Hoare, a most interesting man, who is branch supervisor for Eagle-Lion and as such is a world traveller who hardly ever stays put more than a week or two.

He is just back from a visit to Spain and will be off on a tour of Italy in a fortnight or so.

These nomads of the export side of the business certainly clock up a tremendous mileage in the course of their travels.

OF the Cairo theatre itself I hear quite a number of interesting details. It will be called Fouad I Palace—after the late King of Egypt. King Farouk has just given permission for the title to be used.

A Compton organ has already been installed and there will be a seating capacity of 2,100. The theatre, which will have four cocktail bars, will have a roof garden restaurant and café and will be the finest kinema in the Middle East.

I believe I am right in saying that its building required expert consideration of a number of unusual architectural problems, and that everyone is convinced that a really important addition has been made to the expanding network of Rank theatres.

MANY veterans and near veterans will remember Charles Lapworth, who was with the Goldwyn people here in the days when George Smith was most active. It was pleasant to see him in London again the other day at the première of "The Yearling."

He was here in his official capacity as a member of the foreign department of M-G-M, and altogether he will spend a fortnight looking round and renewing some old contacts before taking the return trip. Lapworth is doing a fine, unassuming job for M-G-M, and no doubt he will take back some valuable observations to his chiefs on the other side—and, I hope, find time to enjoy himself as well.

VISITING England from Bombay on an itinerary which has taken in New York and Hollywood and will include Paris, Cairo and the Near East, M. A. Fazalbhoy, whose firm is Indian agent for a number of kinematograph apparatus manufacturers, is in London for ten days, transacting business deals. With him is his son, just out of High School, and Meyboob Khan, Indian producer, whose latest film, "Humayan," has earned high praise from Cecil B. de Mille for its handling of crowd scenes and settings. A copy, which is in London, will be screened to British technicians shortly.

WRITTEN before the event department:

Within one minute one evening last week I met Bill Gell, who told me that he had had a tip for a French horse called Pearl Diver, and then Jack Smith, of Equity British, who admitted he had drawn this French outsider in the Albany Club sweep.

As I had never heard of it until that minute I decided that this was the sort of coincidence which induces optimists to part up with their money.

I duly backed it.

There is a moral in this story somewhere.

JOHN DAVIS

J. GOODLATTE

R. BROMHEAD

SID MYERS

T. FRANCE

CLOSE-UPS
by SCREENCOMBER

Wanted a Fairy Godmother

NOTHING is more inspiring in the human race than a selfless sense of self-sacrifice combined with a fanatical sense of duty. It is with pride, then, that we announce that, because they believe it their duty, our Joint Editors, Carterdum and Connerdee, have forsaken their beloved office for a whole week, in order that they can spend the time at the Eastbourne Conference. Useless for us to offer to take over in their stead. No, they appreciated our offer, but they deemed it their duty, and as two upright, conscientious English gentlemen, there was little else to be said, except that they have, of course, taken somebody along to do the work. Needless to point out to them the ardours of a journey at their age all the way to the seaside, in a First-Class luxury Pullman. They deemed it their duty, and so they were gone, leaving little Cinderella Screencomber looking for a fairy godmother sufficiently modern to be able to turn a pumpkin into an Eastbourne-bound electric train.

Memories

STILL, we have our memories—Harrogate, Folkestone, Glasgow. Personally, we have been less interested in the number of speeches than in the number of Harry Adley's room.

Harry appeared to be connected with the empty bottle trade, for there always seemed an endless stream of bottles being removed from his room. We were once mistaken for an empty bottle ourselves and removed with a consignment of empties, although from what we remember of the occasion, there could never be a more flagrant case of mistaken identity than in thinking us an empty

Discussions over circuit bars held nothing of the same appeal to us as discussions over cocktail bars.

Mistaken Identity

AFTER one of the usual evening sessions, a select group of Pressmen were, with some difficulty, restrained from catching the day boat to Boulogne instead of the return train to Victoria. I much preferred Harrogate, where such mistakes could not happen and where there was no danger of mistaking a boat for a train.

A Clean Sweep

HOW Tommy France has managed to exist during the intervening years of the war is a matter that has puzzled many, but it is a refutation of the story that his income was somehow derived from his conference sweepstakes. I believe it was at Cardiff where the Chief of Police approached him and asked if he knew he was breaking the law, and was it true he was running a sweep. Tommy beamed on him and answered. "That's right. How many tickets did you want?"

DIGNITY IN FILM ADVERTISING—YES! BUT, BEWARE OF LAZINESS

The Policy of Honesty Still Pays

By E. H. WHITTELL,

General Manager, Empress, Preston

THE article on this page by E. H. Whittell, who some two years ago stirred up a lively controversy on the subject of showmanship—he took an anti-stunting view—presents some fresh observations on the same subject reviewed in the light of experience gained during the past two years. Whittell is whimsically not afraid to admit that he is a partial convert to active exploitation—although only because he fears that his two-year-old policy of dignity, restraint and sophistication is in danger of being interpreted by many as " laziness in advertising."

He warns showmen that they must not allow modern simplicity of poster lay-out, for instance, to degenerate into sheer dullness; and he also has a word to say about a tendency to obscurity in some posters, caused by the use of modernistic decoration which may leave the public not only cold but uninformed. Above all, he pleads for sincerity, making the cogent point that a disillusioned and austerity-ridden public has no time for anything but honesty in advertising.

Recent reading on Trade matters proves to me that the interest aroused afresh a few weeks ago in what we roundly term showmanship, an omnibus title which includes stunts, competitions, pictorial advertising and the entire gamut of exploitation, is still as vigorous as ever.

Only last week **Kine.** " Long Shots " contained a congratulatory reference to the poster work done by Ealing. Not so long before that " The Manager " deplored renter-sponsored competitions, Jimmy Forsyth—surely the doyen of exhibitor showmen—wistfully regretted the departure of the " hell-fire " days of showmanship, and Nora Alexander in the *Daily Mail* boosted the determination of the Trade to " clean up " its poster advertising.

As the journals mentioned are the only papers I read, it is a matter of more than passing interest to me that this spontaneous urge to " dignity in advertising " is becoming manifest, because I can safely assume that such a trend is indicated in other sections of the Press, and that the examples I quote are much more than mere coincidence.

I could very easily be accused of egotism by referring to my article in the **Kine.** two years ago, adopting the Gladstonian cliché, and asking: " What did Whittell say in 1945?"—but no. I have given a lot of thought to some of my observations of that time and have been forced to the conclusion that they were born out of complacency rather than out of a genuine honest viewpoint on exploitation.

From First to Second

What helped more than anything to mould some of my opinions was the fact that I had just deserted an executive position where active publicity was the be-all and end-all of the job, and had taken up management in a good second-run suburban house with down-town first-run men doing all my publicity for me!

I cannot reiterate too strongly the gratitude due to the number of managers for their unsought services to the subsequent-run man! Out of this experience I must take this opportunity of issuing a word of warning to all those who favour the " dignity in advertising " policy—be careful that it does not become a " laziness in advertising " policy. I do not for one moment suggest a return to the days of stunting (forgive the use of this vetoed word), but I do suggest that we must use every ounce of effort previously wasted on stunting, in attempts at creative publicity of a type which will reflect credit on our Industry.

More Sophistication

It will be remembered that the keynote of my article on stunting was a plea for less circus and more sophistication. The fear I have in connection with the proposed cleansing of posters is that we shall become so dignified as to assume that a poster denuded of pictorial interest, but beautifully designed and with flowing script, or in bastard type of the ultra-modern school, will replace the colourful stuff issued to-day—or alternatively artists of the Picasso school may be engaged to confuse the minds of our patrons.

My reaction to this business is that the only honest application of sensual advertising must be to the sensual film, and we in the Trad know our audiences well enough to know tha those who desire to see smut will find it with out the need of 48-sheet seduction scenes Let us, above all, keep our posters simple y colourful, not being unduly influenced by th attitude of the Dismal Jimmies who will lov us for our apparent cultivation of a standar of morals, and will, if we allow them t eventually moralise us out of the business!

Renters' Competition

I cannot possibly let this opportunity pas without confirming " The Manager's " view o renter-sponsored exploitation competitions. know an exhibitor who has recently spent si solid weeks in putting over a *ready-mad winner* in every conceivable manner, and wh has spent several pounds on a beautifully ex cuted bound volume describing his herculea efforts in an attempt to win the renters' prize I reiterate that the film in question—a American one—was a ready-made winner eve without the fortune spent by the renters them selves nationally to assure its ready-mad success.

The exhibitor in question ate, slept, an lived with this film for six weeks, durin which period he screened " Great Expecta tions " and " A Matter of Life and Death without any but normal publicity—this wi give food for thought for those who deplor the " dollars for films " policy.

I count this exploiteer as a personal friend even though I am " selling him out," but hi habit of the pitying look and the sympatheti patronising " But I forgot, you don't believe i publicity, do you?" have stung me to th extent that I can now retort that I believe i sane publicity, but do not believe in handi capping British films at the expense o " hokum " from America.

Creation of a New Tone

This to me has seemed a wandering state ment, which is to a great extent a contradic tion of my inspired effort of June, 1945, bu one can learn a lot in two years, and while am still as enthusiastic as ever for the aboli tion of stunting and its insult to the intelli gence of the patron, I am terribly afraid tha " dignity " may become an excuse for " lazi ness " in advertising. If we use the effor put into the job by the stuntmen of the pas to create a new tone in our exploitation, the we shall really achieve something—above all the removal of that cynical leer from the fac of the beholder which has greeted the wilde efforts of the stunt man in recent years.

In closing my somewhat regretted article o two years ago, I quoted the famous Barnum and Lincoln. This time I shall close with quotation from an equally famous, but more modern, leader, Winston Churchill. In the time of our greatest trial, in referring to the enemy, he said: " What kind of people do they think we are?"

Sincerity the Keynote

Continued austerity has made our people somewhat cynical toward everything but proved sincerity, and we should realise in pre paring our exploitation, whether we be renters with a nation-wide scheme, circuit executives encouraging, and when necessary, driving our managers into applied publicity, or the little suburban subsequent-run man, that sincerity should be the keynote, both in the message and in its application, because your observer is always asking " What kind of people do they think we are?"

WHAT WHITTELL SAID IN JULY, 1945

" I MAKE the very significant observation that the Trade began to fall beside the wayside in 1928, when stunt publicity was at its highest level, and the ' kidding ' of the public subscribed in no small way to the colossal pre-talkie slump of unhappy memory.

" It is readily agreed that, due to modern education, the radio and so on, the patron of to-day has a far higher standard of intelligence than had his fellow of 1928.

" The sane thinking exhibitor will agree that even in those days it was unnecessary to over-boost a box-office success, and to stunt a box-office mediocrity was merely to ' cry stinking fish,' a policy which the less exploited patron of that day soon became wise to—with the result that the effect of stunting had the reverse outcome to that expected. Patrons became chary of risking their ninepences on a show which was over-publicised, lest they be caught once again."

HOME OFFICE RULES WOULD COST MILLIONS

Exhibitors Set Up Probe Panel

THE Home Office has sent the C.E.A. a copy of its new draft proposals for a revision of the 1923 Regulations which, the Kine. understands, if they become law, will cost exhibitors several millions of pounds over a period of years in bringing their halls and equipment up to standard.

The C.E.A. is setting up a committee to investigate fully this detailed report.

Classification of buildings:
Buildings to be classed as A, B or C generally, as in Safety Manual.

Exits:
The calculation of number and size of exits is by a formula similar to that in the Safety Manual.

Seating and gangways:
Generally similar to Safety Manual.

Corridors, stairways, doors, etc.:
Many new regulations introduced.

Technical enclosures:
Constructional and electrical requirements entirely new.

Projection suites:
Many new requirements.

Projection apparatus:
Many new requirements.

Electrical requirements:
Many new regulations.

Organ electric equipment and television apparatus:
Entirely new.

Children in galleries, staff, fire appliances:
Many new requirements.

WALSH RETURNS WITH O'BRIEN

Arrive this Week

Tom O'Brien, general secretary of N.A.T.K.E., returns to Britain this week-end with Richard Walsh, head of the U.S. studio union. O'Brien, during his Hollywood visit, signed a deal with the union for an interchange of personnel.

Walsh, the Kine. understands, is coming here to finalise that deal.

◆

Younger Golf Cup Results

Golf tournament for the Harry Adley cup, presented by the Younger Publicity Service, attracted a fair number of entrants, and the results were as follow:—

First: R. C. P. Robertson, of Eastbourne, 91 gross, 15 handicap, 76 net.

Second: Dave Mistlin, 89 gross, 10 handicap, 79 net.

Third: A. S. Hyde, of Bradford, 95 gross, 14 handicap, 81 net.

Stanley Mills, divisional supervisor in Brighton for A.B.C., has recently been appointed area supervisor for the company.

Church Spokesman Condemns the Sunday Charity Tax

SABBATARIANS TOLD WHERE THEY GO WRONG IN THEIR ATTACKS

A SLASHING attack on Churchpeople and their attitude towards Sunday kinemas has been made by the Rev. G. L. Wheeler, editor of the *Contemporary Cinema*, a religious publication, which has the backing of the Church of England and the Lord Bishop of Blackburn. Wheeler, although he does not advocate a policy of Sunday shows, analyses in a 2,500-word leading article where the Sabbatarians go wrong in their attack.

Wheeler, having made his "six days thou shalt labour" plea, says this about the exhibitors:

Charity tax: If Sunday kinemas are wrong, then no amount of charity will make them right.

Profit motive: The object of the Radnor 50 per cent. demand, we are told, is to call the bluff of the film Industry by proving that the motive for Sunday opening is profit and not the benefit of the public. Now this is ridiculous—the film Industry has never sought to disguise the fact. According to the Radnor mentality we should get free rides on the trains and buses on Sunday, or get a rebate on our wireless licences.

Public demand: It is time we accepted the force of public demand on the kinema. At the moment the box-office (which is the same thing as public demand) determines in a large measure the type of films that are shown.

Suitable films: If films are not suitable for Sunday, assuming that Sunday kinemas are in order, then they are not suitable for any other day either.

Empty Churches

Attendance for worship: The truth of the matter is that if a church has a vigorous life the kinemas will not affect it; if it has not, then the closing of the kinemas won't help a bit.

Agreement: The lack of liaison between the Churches and the film Industry has given rise to much of the present misunderstanding and has cost the ratepayers no small amount. I believe it is possible for both sides to see each other's point of view and to establish a much better understanding.

Phil Reisman, RKO-Radio's Vice-President in charge of Foreign Distribution, has been honoured with the Insignia of a Grand Officer of the Imperial Military and Capitulary Order of St. George of Carinthia. This was presented by Mr. Blais, the First Attache to the Italian Embassy in Paris

◆

CHECK TO KINEMA OIL-HEATING PLANS

Conversion Authorisation Suspended

Conversion of heating plant from solid fuel to oil has been suddenly checked by the Ministry of Fuel and Power until the position regarding the supply of oil becomes clearer. This will disappoint a number of exhibitors who had made arrangements for conversions.

Applications for such authorisation have become so numerous that oil supplies have for the time being become fully allocated, and there appears little likelihood of the situation being eased before the end of the year.

The C.E.A. technical adviser, L. Knopp, was due to report on the position to the General Council yesterday (Wednesday).

CENSOR SAW 1,192 "U" PICTURES

And Collected £13,500

The British Board of Film Censors took exception to 160 pictures during the year ended December 31, 1946, of which figures 19 are still outstanding. The annual figures, published this week, show that 4,435,562 ft. of film was reviewed during the year, comprising 1,543 subjects.

There were 341 "A" pictures, 1,192 in the "U" category and only 10 horror pictures.

The censors, writes a Kine. reporter, had an income of between £13,500 and £14,000 from reviewing charges, which are £3 10s. a reel.

K.R.S. Cancels its Meeting

The K.R.S. will not meet again until July 10. The Society this week cancelled its meeting for June 12 "owing to the inability of several of the members to be present."

Sarah Churchill, British star of the Universalia production "Daniele Cortis," will attend the presentation of the picture at the Brussels film festival on June 15.

APPRENTICESHIP: NEW DRAFT BEFORE C.E.A.

No Closed Shop a Basic Rule

THE new apprenticeship plan is ready. The C.E.A. General Council at its last meeting rejected this plan for N.A.T.K.E. as being too complicated and unpractical.

Now, meeting at Eastbourne this week, they have had before them a crisp 300-word scheme for safeguarding the projectionist force of the future.

Here is a summary of the new draft:—

This joint representation should involve a joint financial obligation and consequently the responsibility for costs will be equally borne by the C.E.A. and N.A.T.K.E.

Although recruitment of apprentices generally will be through the employer and juvenile employment bureaux, the overall requirements of the Industry will have to be carefully apprised and the rate of inflow regulated by the joint committees.

Ministry Help

General syllabus and scheme for training will be prepared in conjunction with the British Kinematograph Society and the Ministry of Education, and arrangements will be made for courses to be given at suitable technical schools in the various areas.

It is a requirement of every scheme approved by the Ministry of Labour that there shall be a standard form of apprenticeship deed (which could be suitably modified to suit Scottish areas).

Some form of oversight of the apprentices will be necessary.

Upon the expiry of the apprenticeship, and on passing an examination, a certificate of competency will be issued by the British Kinematograph Society.

Wages

It is proposed that the commencing wage be £2 per week, with 5s. per week increase on the completion of every six months of service.

It should be noticed that the scheme is a voluntary one, and members would be entitled to contract out; similarly, the scheme will not provide a closed shop—there is no compulsion for an apprentice to join the N.A.T.K.E.

M.P.A.A. Backs "Great Expectations"

The Motion Picture Association of America has opened an unusually strong campaign to boost the Rank organisation's "Great Expectations" in the States.

Brochures, elaborate sets of stills from the picture and special letters have been sent to the numerous library, community and women's organisations, and other groups on the M.P.A.A. Community Service list, to promote the picture.

The Curran circuit in Belfast has taken over, as a first-rate kinema, the Picture House, Belfast.

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AMERICAN GESTURE

FROM the United States there comes admirable news that Eric Johnston is succeeding in his campaign to increase the playing time given to British pictures on American screens.

It is even suggested that there are 2,500 theatres ready and lined up to put his ideas into practice.

Is this a good thing? It most certainly is. More playing time means more dollars, and more dollars mean that the need still further to protect the home market is diminished. Taken to its logical conclusion, international film reciprocity of this sort makes for free trade on the screen.

The news is good, too, because it suggests that we are now seeing a practical demonstration of the American willingness to co-operate. Nobody now denies that the better British films can fully hold their own, anywhere, both in their creative purpose and their entertainment value. That basic fact is certainly admitted in the U.S., where the more intelligent critics have been ardent and outspoken admirers of British films for some time—witness their success in voting papers circulated among the leading columnists.

It is beyond dispute that there is an expanding American patronage ready to enjoy the best type of British picture, and it is good, sound realism for Eric Johnston to take the lead in lining up booking dates on the circuits. Obviously, it will not be until British pictures are played, on percentage, in the leading American theatre chains that the flow of dollars back to Britain will be really considerable, and it is obvious that Eric Johnston and his henchmen are anxious to narrow the margin in Britain's film account.

The M.P.A., as they say, has "shown willing," and the Trade will watch future events with keen interest.

LONG

FROM Westminster there are murmurings—very significant murmurings to this Trade—about a Government investigation to save more dollars.

These rumours are linked up with the debate on the Finance Bill, due to start on Tuesday of this week.

The argument is that if the Chancellor is forced to make drastic cuts in imports, to save our stocks of rapidly dwindling dollars, then the simple time for him to do it is during the progress of the Bill. Alternatively, it is pointed out that the debate on the Bill gives any back-bencher who so wishes the opportunity to air his views on the theme of "Bacon versus Bogart."

IT is possible, if back-bench opinion is firm enough on this subject, and there is some evidence that it is hardening, that the Chancellor may be driven to take decisions which, a month or so ago, appeared to be virtually ruled out.

We may be sure of this. No decision to cut film imports will be taken lightly. The arguments against such a step are many and serious. They are heavyweight arguments indeed.

To begin with, any such cut would be a serious blow to the average worker. We have gone short of a lot; politically, it would be a very bad thing to make the woman in the street go short of her movies, too.

Secondly, there is undoubtedly much optimistic feeling that British films will shortly start earning much higher revenues from the States. We might well feel that this most important of markets would be lost to us if we suddenly cut down the import of American films.

Thirdly, there is the entertainment tax to consider—no minor point. The Chancellor wants his cash.

Fourthly, despite the agitation that seems to be starting in at least one responsible newspaper group, it is a fact that the money involved in this argument is not, nationally speaking, big. The total figure is about £20 million. A sum like that goes up in smoke in no time!

IF film imports were cut, the total dollar saving, although substantial, would make only the smallest contribution to the overall dollar problem. It is 20 millions—against hundreds of millions.

The Trade must keep on ramming home this point in the next few weeks.

Meanwhile, there is no sense in meeting trouble half-way. A cut in film imports is always possible, in the present state of affairs. We know no valid reason for assuming it to be nearer now than it was, say, two months ago. Let's go on hoping.

MY heartiest congratulations to Jack Goodlatte on his appointment as assistant managing director of the Associated British Picture Corporation.

We have all known for some time that such a move was on foot.

I understand that Goodlatte, in addition to his elevation to the board, will continue in charge of A.B.C.'s booking department and will remain as head booker in addition to his new duties.

THE appointment quite obviously is made as a result of Max Milder's return from his illness.

There is a limit to what a man can do and for a number of years Milder steadily did rather more than he should have done. The result of the overwork was a breakdown, and he is now very wisely taking things rather more steadily.

He has lost quite a bit of weight, but looks very fresh and keen, and is as enthusiastic about the business as ever.

JOHN DAVIS came back from the States early on Friday.

He returned to find a great many matters of urgency awaiting him.

Sensibly, he went straight down to his farm in Sussex, where he has a herd of pedigree cattle and where he is able to forget the film business, and spent the week-end there, turning up at South Street bright and early on Monday morning.

BOB WOLFF, managing director of RKO-Radio, was on the 'phone early this week, pointing out, perfectly properly, that I was at fault in a note last week when I suggested that "The Best Years of Our Lives" was an example of the type of picture that gets booked to a circuit on a one-week ticket.

This, said Wolff, was quite untrue. In fact, the actual circuit deal for the big Goldwyn picture has not yet been signed. I am glad to put this right, for everyone agrees that "The Best Years of Our Lives" is really an outstanding picture of the type that only happens once in a while.

We may be sure of one thing. With a man like Bob Wolff handling it, it will get the best possible treatment.

GEORGE DAWSON and David Jones, of RKO-Radio, are both booked for a trip to the States at the end of the month.

They are off to attend an RKO Sales Convention and will then go on to Hollywood.

In all, they will be away three weeks.

ON this subject of expanding overseas markets I had a long talk with John Woolf one day last week and was interested to hear that Eagle-Lion is doing extremely promisingly in Latin America.

The company is distributing through Universal there, and thus gets the benefit of a particularly strong sales force.

I understand that films like "Henry V" and "Cæsar" are getting very considerable showing in this important territory.

JOHN WOOLF, by the wa
has just been honoured wi
a highly prized decoration fro
the United States Governmen
He has been awarded the Bron
Star Medal.

The award is in recognition
his record during the war

One of its "perks" is that an
one who wears its clasp in h
lapel is, according to legen
entitled to free transport an
where in the U.S. It woul
certainly be something if Wool
who is in charge of the U.
territory for Arthur Rank an
who is planning a visit to th
States shortly, were suddenly
put this part of the award int
practice!

SID MYERS, second to Si
Arthur Jarratt at Britis
Lion, sends me a cheerful pos
card from near San Diego, wher
he has been stopping off to enjo
a holiday after his business tri
to Los Angeles and Hollywood.

He is actually relaxing in
spot called Coronado and his ai
mail postcard shows it to be
luscious land of palms and san
and swimming pools and bathin
beauties.

How tame Wardour Street wil
seem after all that!

AT the time of writing th
famous "Duel in the Sun"
deal has still not been signed
and never, surely, in the modern
history of the business was there
a picture about which more
stories circulated!

I find that knowledgeable film
men have been playing some sort
of guessing game on its probable
renters' gross.

The estimates differ, but no
one denies that the picture will
be a very big money maker.

I LUNCHED with Joe Marks, Pathé sales manager, a day or so ago, and he told me quietly but firmly that there was absolutely no truth in the oft-repeated rumour that Pathé would distribute the picture.

What he meant by this was that no contracts had up to then been signed. But most members of the Trade have made up their minds that this is the way things are drifting.

ALTHOUGH he is unlikely to return to the office for some time, Freddy Baker, I am glad to learn, is making satisfactory, though slow, progress.

He is now sitting up and hopes shortly to be able to move around a bit.

During his long illness Freddy has kept in close touch with affairs at Butcher's and of the Trade generally. His present chief regret is the improbability that he will be able to attend the forthcoming Trade show of

SHOTS

his latest musical, "The Hills of Donegal," whose star, James Etherington, is his latest discovery.

I DROPPED in during the week on a purely private get-together of Rank and Eagle-Lion executives designed to celebrate Cairo's first Odeon, which is about to be opened.

A number of department heads were gathered together to say au revoir to S. E. Grundy, who is shortly going to Egypt to open the theatre.

It was a great pleasure to shake hands with George Rearden again, and to see him looking so fit after his years in the Far East.

REARDEN is managing director of Eagle-Lion Distributors (India), one of the subsidiary Rank companies. He is also Far East supervisor for the group, and as such is a key man in the business of getting British films into strategically important territories.

He is over here on a few months' leave and is shortly going into a nursing home for a few weeks' rest and overhaul.

AFTER that he plans to take a holiday. He will be back in Calcutta, which is his home and headquarters, in the autumn.

About the film future in India he is nothing if not an optimist.

He thinks that the political crisis may have a temporary effect on trade, but there is still a great deal of good will for the Old Country in commercial circles out East, and Rearden thinks there will be plenty of business in the future.

IT is 15 years since Rearden first made acquaintance with the Far East. Before that he was section manager in the booking department of Associated British, working under William Moffatt.

There, he became a colleague of Ralph Bromhead, Eagle-Lion's general manager.

BROMHEAD, with whom I had a long talk about the foreign situation, was full of enthusiasm at the way things are developing.

In only the last few days Eagle-Lion has opened up in the Netherlands East Indies with a branch in Batavia.

Six films have already gone into the territory, and the results are most promising.

Bromhead is at the moment holding the fort in London, while Freddie West is over in Brussels for the opening of the big film festival.

ANOTHER man with whom I had a talk at the get-together is S. E. Grundy, who will manage the Cairo theatre.

Grundy, too, is an old colleague of Bromhead. He was originally manager of the old Dalston Picture House, the Biocolor hall, which was absorbed into Gaumont-British when the circuit was formed in 1926.

Later he ran an independent theatre at Caterham.

An old Regular Army man, he became a full colonel during the war. He has been out in Cairo for some time, is now reporting back to his base, and is shortly going East again.

THEN there was Victor Hoare, a most interesting man, who is branch supervisor for Eagle-Lion and as such is a world traveller who hardly ever stays put more than a week or two.

He is just back from a visit to Spain and will be off on a tour of Italy in a fortnight or so.

These nomads of the export side of the business certainly clock up a tremendous mileage in the course of their travels.

OF the Cairo theatre itself I hear quite a number of interesting details. It will be called Fouad I Palace—after the late King of Egypt. King Farouk has just given permission for the title to be used.

A Compton organ has already been installed and there will be a seating capacity of 2,100. The theatre, which will have four cocktail bars, will have a roof garden restaurant and café and will be the finest kinema in the Middle East.

I believe I am right in saying that its building required expert consideration of a number of unusual architectural problems, and that everyone is convinced that a really important addition has been made to the expanding network of Rank theatres.

MANY veterans and near veterans will remember Charles Lapworth, who was with the Goldwyn people here in the days when George Smith was most active. It was pleasant to see him in London again the other day at the première of "The Yearling."

He was here in his official capacity as a member of the foreign department of M-G-M, and altogether he will spend a fortnight looking round and renewing some old contacts before taking the return trip. Lapworth is doing a fine, unassuming job for M-G-M, and no doubt he will take back some valuable observations to his chiefs on the other side—and, I hope, find time to enjoy himself as well.

VISITING England from Bombay on an itinerary which has taken in New York and Hollywood and will include Paris, Cairo and the Near East, M. A. Fazalbhoy, whose firm is Indian agent for a number of kinematograph apparatus manufacturers, is in London for ten days, transacting business deals. With him is his son, just out of High School, and Meyboob Khan, Indian producer, whose latest film, "Humayan," has earned high praise from Cecil B. de Mille for its handling of crowd scenes and settings. A copy, which is in London, will be screened to British technicians shortly.

WRITTEN before the event department:

Within one minute one evening last week I met Bill Gell, who told me that he had had a tip for a French horse called Pearl Diver, and then Jack Smith, of Equity British, who admitted he had drawn this French outsider in the Albany Club sweep.

As I had never heard of it until that minute I decided that this was the sort of coincidence which induces optimists to part up with their money.

I duly backed it.

There is a moral in this story somewhere.

JOHN DAVIS

J. GOODLATTE

R. BROMHEAD

SID MYERS

T. FRANCE

CLOSE-UPS

by SCREENCOMBER

Wanted a Fairy Godmother

NOTHING is more inspiring in the human race than a selfless sense of self-sacrifice combined with a fanatical sense of duty. It is with pride, then, that we announce that, because they believe it their duty, our Joint Editors, Carterdum and Connerdee, have forsaken their beloved office for a whole week, in order that they can spend the time at the Eastbourne Conference. Useless for us to offer to take over in their stead. No, they appreciated our offer, but they deemed it their duty, and as two upright, conscientious English gentlemen, there was little else to be said, except that they have, of course, taken somebody along to do the work. Needless to point out to them the ardours of a journey at their age all the way to the seaside, in a First-Class luxury Pullman. They deemed it their duty, and so they were gone, leaving little Cinderella Screencomber looking for a fairy godmother sufficiently modern to be able to turn a pumpkin into an Eastbourne-bound electric train.

Memories

STILL, we have our memories—Harrogate, Folkestone, Glasgow. Personally, we have been less interested in the number of speeches than in the number of Harry Adley's room.

Harry appeared to be connected with the empty bottle trade, for there always seemed an endless stream of bottles being removed from his room. We were once mistaken for an empty bottle ourselves and removed with a consignment of empties, although from what we remember of the occasion, there could never be a more flagrant case of mistaken identity than in thinking us an empty

Discussions over circuit bars held nothing of the same appeal to us as discussions over cocktail bars.

Mistaken Identity

AFTER one of the usual evening sessions, a select group of Pressmen were, with some difficulty, restrained from catching the day boat to Boulogne instead of the return train to Victoria. I much preferred Harrogate, where such mistakes could not happen and where there was no danger of mistaking a boat for a train.

A Clean Sweep

HOW Tommy France has managed to exist during the intervening years of the war is a matter that has puzzled many, but it is a refutation of the story that his income was somehow derived from his conference sweepstakes I believe it was at Cardiff where the Chief of Police approached him and asked if he knew he was breaking the law, and was it true he was running a sweep. Tommy beamed on him and answered, "That's right. How many tickets did you want?"

DIGNITY IN FILM ADVERTISING—YES! BUT, BEWARE OF LAZINESS

The Policy of Honesty Still Pays

By E. H. WHITTELL,

General Manager, Empress, Preston

THE article on this page by E. H. Whittell, who some two years ago stirred up a lively controversy on the subject of showmanship—he took an anti-stunting view—presents some fresh observations on the same subject reviewed in the light of experience gained during the past two years. Whittell is whimsically not afraid to admit that he is a partial convert to active exploitation—although only because he fears that his two-year-old policy of dignity, restraint and sophistication is in danger of being interpreted by many as "laziness in advertising."

He warns showmen that they must not allow modern simplicity of poster lay-out, for instance, to degenerate into sheer dullness; and he also has a word to say about a tendency to obscurity in some posters, caused by the use of modernistic decoration which may leave the public not only cold but uninformed. Above all, he pleads for sincerity, making the cogent point that a disillusioned and austerity-ridden public has no time for anything but honesty in advertising.

Recent reading on Trade matters proves to me that the interest aroused afresh a few weeks ago in what we roundly term showmanship, an omnibus title which includes stunts, competitions, pictorial advertising and the entire gamut of exploitation, is still as vigorous as ever.

Only last week KINE. "Long Shots" contained a congratulatory reference to the poster work done by Ealing. Not so long before that "The Manager" deplored renter-sponsored competitions, Jimmy Forsyth—surely the doyen of exhibitor showmen—wistfully regretted the departure of the "hell-fire" days of showmanship, and Nora Alexander in the *Daily Mail* boosted the determination of the Trade to "clean up" its poster advertising.

As the journals mentioned are the only papers I read, it is a matter of more than passing interest to me that this spontaneous urge to "dignity in advertising" is becoming manifest, because I can safely assume that such a trend is indicated in other sections of the Press, and that the examples I quote are much more than mere coincidence.

I could very easily be accused of egotism by referring to my article in the KINE. two years ago, adopting the Gladstonian cliché, and asking: "What did Whittell say in 1945?"—but no. I have given a lot of thought to some of my observations of that time and have been forced to the conclusion that they were born out of complacency rather than out of a genuine honest viewpoint on exploitation.

From First to Second

What helped more than anything to mould some of my opinions was the fact that I had just deserted an executive position where active publicity was the be-all and end-all of the job, and had taken up management in a good second-run suburban house with down-town first-run men doing all my publicity for me!

I cannot reiterate too strongly the gratitude due to the number of managers for their unsought services to the subsequent-run man! Out of this experience I must take this opportunity of issuing a word of warning to all those who favour the "dignity in advertising" policy—be careful that it does not become a "laziness in advertising" policy. I do not for one moment suggest a return to the days of stunting (forgive the use of this vetoed word), but I do suggest that we must use every ounce of effort previously wasted on stunting, in attempts at creative publicity of a type which will reflect credit on our Industry.

More Sophistication

It will be remembered that the keynote of my article on stunting was a plea for less circus and more sophistication. The fear I have in connection with the proposed cleansing of posters is that we shall become so dignified as to assume that a poster denuded of pictorial interest, but beautifully designed and with flowing script, or in bastard type of the ultra-modern school, will replace the colourful stuff issued to-day—or alternatively artists of the Picasso school may be engaged to confuse the minds of our patrons.

My reaction to this business is that the only honest application of sensual advertising must be to the sensual film, and we in the Trad know our audiences well enough to know th those who desire to see smut will find it without the need of 48-sheet seduction scenes Let us, above all, keep our posters simple y colourful, not being unduly influenced by th attitude of the Dismal Jimmies who will lo us for our apparent cultivation of a standar of morals, and will, if we allow them t eventually moralise us out of the business!

WHAT WHITTELL SAID IN JULY, 1945

"I MAKE the very significant observation that the Trade began to fall beside the wayside in 1928, when stunt publicity was at its highest level, and the 'kidding' of the public subscribed in no small way to the colossal pre-talkie slump of unhappy memory.

"It is readily agreed that, due to modern education, the radio and so on, the patron of to-day has a far higher standard of intelligence than had his fellow of 1928.

"The sane thinking exhibitor will agree that even in those days it was unnecessary to over-boost a box-office success, and to stunt a box-office mediocrity was merely to 'cry stinking fish,' a policy which the less exploited patron of that day soon became wise to—with the result that the effect of stunting had the reverse outcome to that expected. Patrons became chary of risking their ninepences on a show which was over-publicised, lest they be caught once again."

Renters' Competition

I cannot possibly let this opportunity pas without confirming "The Manager's" view o renter-sponsored exploitation competitions. know an exhibitor who has recently spent si solid weeks in putting over a *ready-mad winner* in every conceivable manner, and wh has spent several pounds on a beautifully ex cuted bound volume describing his herculea efforts in an attempt to win the renters' prize I reiterate that the film in question—a American one—was a ready-made winner eve without the fortune spent by the renters themselves nationally to assure its ready-mad success.

The exhibitor in question ate, slept, an lived with this film for six weeks, durin which period he screened "Great Expectations" and "A Matter of Life and Death without any but normal publicity—this wi give food for thought for those who deplor the "dollars for films" policy.

I count this exploiteer as a personal friend even though I am "selling him out," but hi habit of the pitying look and the sympatheti patronising "But I forgot, you don't believe i publicity, do you?" have stung me to th extent that I can now retort that I believe i sane publicity, but do not believe in handicapping British films at the expense o "hokum" from America.

Creation of a New Tone

This to me has seemed a wandering statement, which is to a great extent a contradiction of my inspired effort of June, 1945, bu one can learn a lot in two years, and while am still as enthusiastic as ever for the abolition of stunting and its insult to the intelligence of the patron, I am terribly afraid tha "dignity" may become an excuse for "laziness" in advertising. If we use the effor put into the job by the stuntmen of the pas to create a new tone in our exploitation, the we shall really achieve something—above all the removal of that cynical leer from the fac of the beholder which has greeted the wilde efforts of the stunt man in recent years.

In closing my somewhat regretted article o two years ago, I quoted the famous Barnum and Lincoln. This time I shall close with quotation from an equally famous, but more modern, leader, Winston Churchill. In th time of our greatest trial, in referring to the enemy, he said: "What kind of people d they think we are?"

Sincerity the Keynote

Continued austerity has made our people somewhat cynical toward everything but proved sincerity, and we should realise in preparing our exploitation, whether we be renters with a nation-wide scheme, circuit executives encouraging, and when necessary, driving our managers into applied publicity, or the little suburban subsequent-run man, that sincerity should be the keynote, both in the message and in its application, because your observer is always asking "What kind of people do they think we are?"

HOME OFFICE RULES WOULD COST MILLIONS

Exhibitors Set Up Probe Panel

THE Home Office has sent the C.E.A. a copy of its new draft proposals for a revision of the 1923 Regulations which, the KINE. understands, if they become law, will cost exhibitors several millions of pounds over a period of years in bringing their halls and equipment up to standard.

The C.E.A. is setting up a committee to investigate fully this detailed report.

Classification of buildings:
Buildings to be classed as A, B or C generally, as in Safety Manual.

Exits:
The calculation of number and size of exits is by a formula similar to that in the Safety Manual.

Seating and gangways:
Generally similar to Safety Manual.

Corridors, stairways, doors, etc.:
Many new regulations introduced.

Technical enclosures:
Constructional and electrical requirements entirely new.

Projection suites:
Many new requirements.

Projection apparatus:
Many new requirements.

Electrical requirements:
Many new regulations.

Organ electric equipment and television apparatus:
Entirely new.

Children in galleries, staff, fire appliances:
Many new requirements.

WALSH RETURNS WITH O'BRIEN

Arrive this Week

Tom O'Brien, general secretary of N.A.T.K.E., returns to Britain this week-end with Richard Walsh, head of the U.S. studio union. O'Brien, during his Hollywood visit, signed a deal with the union for an interchange of personnel.

Walsh, the KINE. understands, is coming here to finalise that deal.

◆

Younger Golf Cup Results

Golf tournament for the Harry Adley cup, presented by the Younger Publicity Service, attracted a fair number of entrants, and the results were as follow:—

First: R. C. P. Robertson, of Eastbourne, 91 gross, 15 handicap, 76 net.

Second: Dave Mistlin, 89 gross, 10 handicap, 79 net.

Third: A. S. Hyde, of Bradford, 95 gross, 14 handicap, 81 net.

Stanley Mills, divisional supervisor in Brighton for A.B.C., has recently been appointed area supervisor for the company.

Church Spokesman Condemns the Sunday Charity Tax

SABBATARIANS TOLD WHERE THEY GO WRONG IN THEIR ATTACKS

A SLASHING attack on Churchpeople and their attitude towards Sunday kinemas has been made by the Rev. G. L. Wheeler, editor of the *Contemporary Cinema*, a religious publication, which has the backing of the Church of England and the Lord Bishop of Blackburn. Wheeler, although he does not advocate a policy of Sunday shows, analyses in a 2,500-word leading article where the Sabbatarians go wrong in their attack.

Wheeler, having made his "six days thou shalt labour" plea, says this about the exhibitors:

Charity tax: If Sunday kinemas are wrong, then no amount of charity will make them right.

Profit motive: The object of the Radnor 50 per cent. demand, we are told, is to call the bluff of the film Industry by proving that the motive for Sunday opening is profit and not the benefit of the public. Now this is ridiculous—the film Industry has never sought to disguise the fact. According to the Radnor mentality we should get free rides on the trains and buses on Sunday, or get a rebate on our wireless licences.

Public demand: It is time we accepted the force of public demand on the kinema. At the moment the box-office (which is the same thing as public demand) determines in a large measure the type of films that are shown.

Suitable films: If films are not suitable for Sunday, assuming that Sunday kinemas are in order, then they are not suitable for any other day either.

Empty Churches

Attendance for worship: The truth of the matter is that if a church has a vigorous life the kinemas will not affect it; if it has not, then the closing of the kinemas won't help a bit.

Agreement: The lack of liaison between the Churches and the film Industry has given rise to much of the present misunderstanding and has cost the ratepayers no small amount. I believe it is possible for both sides to see each other's point of view and to establish a much better understanding.

◆

CHECK TO KINEMA OIL-HEATING PLANS

Conversion Authorisation Suspended

Conversion of heating plant from solid fuel to oil has been suddenly checked by the Ministry of Fuel and Power until the position regarding the supply of oil becomes clearer. This will disappoint a number of exhibitors who had made arrangements for conversions.

Applications for such authorisation have become so numerous that oil supplies have for the time being become fully allocated, and there appears little likelihood of the situation being eased before the end of the year.

The C.E.A. technical adviser, L. Knopp, was due to report on the position to the General Council yesterday (Wednesday).

Phil Reisman, RKO-Radio's Vice-President in charge of Foreign Distribution, has been honoured with the Insignia of a Grand Officer of the Imperial Military and Capitulary Order of St. George of Carinthia. This was presented by Mr. Blais, the First Attache to the Italian Embassy in Paris

CENSOR SAW 1,192 "U" PICTURES

And Collected £13,500

The British Board of Film Censors took exception to 160 pictures during the year ended December 31, 1946, of which figures 19 are still outstanding. The annual figures, published this week, show that 4,435,562 ft. of film was reviewed during the year, comprising 1,543 subjects.

There were 341 "A" pictures, 1,192 in the "U" category and only 10 horror pictures.

The censors, writes a KINE. reporter, had an income of between £13,500 and £14,000 from reviewing charges, which are £3 10s. a reel.

K.R.S. Cancels its Meeting

The K.R.S. will not meet again until July 10. The Society this week cancelled its meeting for June 12 "owing to the inability of several of the members to be present."

Sarah Churchill, British star of the Universalia production "Daniele Cortis," will attend the presentation of the picture at the Brussels film festival on June 15.

APPRENTICESHIP: NEW DRAFT BEFORE C.E.A.

No Closed Shop a Basic Rule

THE new apprenticeship plan is ready. The C.E.A. General Council at its last meeting rejected this plan for N.A.T.K.E. as being too complicated and unpractical.

Now, meeting at Eastbourne this week, they have had before them a crisp 300-word scheme for safeguarding the projectionist force of the future.

Here is a summary of the new draft:—

This joint representation should involve a joint financial obligation and consequently the responsibility for costs will be equally borne by the C.E.A. and N.A.T.K.E.

Although recruitment of apprentices generally will be through the employer and juvenile employment bureaux, the overall requirements of the Industry will have to be carefully apprised and the rate of inflow regulated by the joint committees.

Ministry Help

General syllabus and scheme for training will be prepared in conjunction with the British Kinematograph Society and the Ministry of Education, and arrangements will be made for courses to be given at suitable technical schools in the various areas.

It is a requirement of every scheme approved by the Ministry of Labour that there shall be a standard form of apprenticeship deed (which could be suitably modified to suit Scottish areas).

Some form of oversight of the apprentices will be necessary.

Upon the expiry of the apprenticeship, and on passing an examination, a certificate of competency will be issued by the British Kinematograph Society.

Wages

It is proposed that the commencing wage be £2 per week, with 5s. per week increase on the completion of every six months of service.

It should be noticed that the scheme is a voluntary one, and members would be entitled to contract out; similarly, the scheme will not provide a closed shop—there is no compulsion for an apprentice to join the N.A.T.K.E.

M.P.A.A. Backs "Great Expectations"

The Motion Picture Association of America has opened an unusually strong campaign to boost the Rank organisation's "Great Expectations" in the States.

Brochures, elaborate sets of stills from the picture and special letters have been sent to the numerous library, community and women's organisations, and other groups on the M.P.A.A. Community Service list, to promote the picture.

The Curran circuit in Belfast has taken over, as a first-rate kinema, the Picture House, Belfast.

Producers Told Newsreels Say "No" to Training Scheme

APPRENTICESHIP DRIVE STARTS THIS WEEK

THE Newsreel Association is the only trade association to have dropped out of the production industry's apprenticeship scheme. Members of the B.F.P.A. were told this at their monthly meeting last week, at which it was decided that the first meeting of the Training Council could be held in Seymonr House on Thursday of this week.

At that meeting the first move will be made by the representatives of all sections of the production business to put the agreed constitution into operation.

Sir Henry French, director-general, presided at the producers' meeting before flying to Brussels to open the British Information Centre there, for the current film festival. The B.F.P.A. executive appointed Leslie Baker, Vaughan Dean, L. V. Kleeman and Tom White to the Training Council.

Germany and Japan

One of the major matters to come before the film makers last week was the whole question of film distribution in Germany and Japan. There were some pretty acid things said, the Kine. understands, concerning the Foreign Office probe into the possibility of stepping up the German home production and export market. A memo. has gone to the Government on this matter from the B.F.P.A.

The Japanese situation is brighter. Norman Westwood, pre-war Universal and United Artists agent, is on his way to Japan as the representative of the B.F.P.A.'s British Commonwealth Film Corporation, to supervise the distribution of British product on the spot.

Members spent some time debating the various agreements with trade unions. These were reviewed in last week's Kine.

Here is a point by point digest of the other business:

The executive appointed G. Blattner, Ralph Nunn-May and G. W. G. Rayner to represent the Association on a Joint Standing Committee with the trade unions in respect of sports and social facilities at the studios.

The terms of a draft agreement negotiated with the Film Artists' Association were also considered, but in view of the necessity for more detailed study than members had been able to give the draft previous to this meeting, it was decided to call a special meeting of the executive council for yesterday (Wednesday), June 11, to deal with this item.

A report on matters discussed by the film festival sub-committee was remitted to the export committee. The council noted the appointment of P. M. Shankland, M.B.E., to represent the Association at the international festival, Brussels.

Publicity Stills

The views of the committee appointed to consider a letter received from the A.C.T. on the subject of Stills and Publicity were noted. It was explained that a memorandum on the subject would shortly be sent to the A.C.T. which, it was hoped, would become the basis of further discussions.

The council considered the work which had been carried out in the standardising of picture and sound negative reports, and approved their acceptance and use by all members so as to simplify this essential work in the studios. The Association would provide all members with supplies of the printed forms which would be put in use at an agreed date.

N.A.T.K.E. Rejects Strike Action as S.O. Protest at Nottingham

SUGGESTIONS that a strike should be held as a protest against Sunday opening were turned down on the grounds that the action would be unconstitutional under the existing agreement, at a meeting of N.A.T.K.E.'s Nottingham branch on June 8. The meeting had been called in connection with the latest moves to secure Sunday opening in the city.

E. Sedgewick presided, and it was decided that a mass meeting of all kinema employees, with an independent chairman, should be held prior to the public meeting on the question, which has been fixed for June 30. Invitations to attend are to be sent to members of the Free Church Council, the Sunday Cinemas Association, the Nottingham City Council, the Trades Council, and the Press.

During the discussion, the secretary, C. B. Kirk, revealed that he had received a letter from the secretary of the Nottingham Trades Council stating that the Executive Committee had decided to make provision for the general question of Sunday opening of kinemas to be discussed at the next meeting of the Trades Council on June 18. It invited the branch to be represented.

E. Foster, vice-president, said it was only on issues of this kind that the majority of the public and conflicting bodies seeking to gain something realised that there was such a person as the kinema worker. N.A.T.K.E.'s members were divided on the question. He proposed that they remain neutral on the Sunday opening question and let the conflicting parties get on with the fight, reserving to themselves the right as trade unionists to get the best possible conditions for their labour or else refusing to work on Sundays.

Bray (Eire) Council have approved of an Order closing a portion of the Picture House, Bray, until a proper emergency exit to the balcony is provided.

Barbara Stanwyck and Humphrey Bogart in a scene from the thriller THE TWO MRS. CARROLLS, due for its West End pre-release in August. It will be screened to exhibitors on Thursday, July 10, at Studio One at 10.30 a.m.

No Plasterers: So Film Making is Held Up

THE whole British production drive may be seriously slowed down by a lack of skilled plasterers. Already, during the last few days, there have been grave stoppages of work at both D. and P. Studios and at Sound City, where carpenters have stood idle on sets because inadequate facilities in the plaster shops have prevented them carrying out their part in the process of set construction.

H. Francis, personnel officer of the B.F.P.A., told this to the Kine. this week. He described the matter as extremely serious, and spent several hours at Pinewood over the week-end thrashing out the whole position.

The bottleneck is a direct outcome of a lack of training facilities in studios over the past ten or fifteen years. The small pool of about 100 skilled film plasterers is rapidly being absorbed as new studios begin production. It will be at least five years before men can be trained under the new Apprenticeship Scheme.

The B.F.P.A. says that it is not hopeful that labour will be forthcoming from the building industry. On the whole "the position for some time is going to be very black."

◆

Ronald Wilson Rejoins Grand National

Ronald Wilson, son of Maurice J. Wilson, chairman and managing director of Grand National Pictures, has rejoined the company after four and a half years with the R.A.S.C.

Three years of Mr. Wilson, Jnr.'s war service were spent overseas, including Normandy and Hamburg. His association with Grand National is in the capacity of a director of the company.

ALL READY FOR BRUSSELS FILM FESTIVAL

Information Centre Opened

MORE than 200 international journalists were present at the official opening of the Information Centre of the British Film Producers' Association at the Brussels Film Festival on June 5. The ceremony was performed by the British Ambassador, Sir Hughe Knatchbull-Hugessen, who was introduced by Sir Henry French, Director-General of the British Film Producers' Association.

Air-Commodore West, V.C., represented J. Arthur Rank.

The British Information Centre has been organised by Anthony Downing and Eric Harvison, of the J. Arthur Rank Organisation, in conjunction with Peter Shankland, of the British Film Producers' Association. Gordon Smith, of Crown Films, is assisting, and Pat O'Connor, of Ealing Studios, joins them this week-end.

Eric Johnston, president of the Motion Picture Association of America, is expected to visit the festival on June 24. He is to be received in a private audience by the Regent Prince Charles, who on the same day will entertain 60 producers and stars at a dinner.

A number of American stars, including Rita Hayworth, Linda Darnell and Paulette Goddard, are due to arrive during the month.

◆

Curthoys and Anson Dyer Amalgamate

John Curthoys, managing director of British Industrial Films and general editor of Unicorn Head film-strip series for schools, has acquired a 50 per cent. interest in Analysis Films and Anson Dyer Studios. John Curthoys becomes joint managing director with Anson Dyer of these companies.

In consequence of these developments, the sales side of British Industrial Films, Chenil Press, Analysis Films and Anson Dyer Studios will be amalgamated into John Curthoys Productions. This company will distribute 16-mm. and 35-mm. documentary, instructional and industrial films, Unicorn Head film-strips for schools. film strips for industry and projectors and screen models.

◆

Death of L. G. Marriott

News reached Birmingham last week-end of the death at Bournemouth of Leonard George Marriott, formerly a well-known figure in Midland film renting Trade circles.

In his early days he was principal of the Marriott Film Agency, Suffolk Street, but he subsequently left Birmingham for America. When he returned to Birmingham he was for some years M-G-M outside representative for under the late Bernard Cresswell. He held similar positions with Paramount and Columbia before going to live at Christchurch, Bournemouth, owing to ill-health.

"A scintillating crime thriller WHICH CLICKS FROM START TO FINISH"

—ROSSITER SHEPHERD, "THE PEOPLE."

"Another exceedingly well made British thriller — unusual twists, suspense and good characterisation . . ." — *Joan Lester, "Reynolds News."*

"It is not without reason that British thrillers earn high praise . . . 'Dear Murderer' shows again how well we do these stories . . . the tension holds, the dialogue is smooth and natural, and the acting competence itself." — *Campbell Dixon, "Daily Telegraph."*

"A rattling good crime drama . . . excellent film." — *Jympson Harman, "Evening News."*

"Ingenious and polished thriller . . . should satisfy the most exacting crime connoisseur . . ." — *Patrick Kirwan, "Evening Standard."*

"The film keeps you on tenterhooks . . . as gripping on the screen as it was on the stage . . ." —*A. E. Wilson, "Star."*

"One of the best murder plots I've ever seen . . ." — *W. A. Wilcox, "Sunday Dispatch."*

"An ably-handled, well-played and cumulatively absorbing British thriller . . ." — *P. L. Mannock, "Daily Herald."*

"Greta Gynt is more effective with every performance she gives . . ." — *Alan Dent, "News Chronicle."*

"Miss Greta Gynt . . . glitteringly seductive." —*Kay Quinlan, "Sunday Empire News."*

"Well done . . ." —*Ewart Hodgson, "News of the World."*

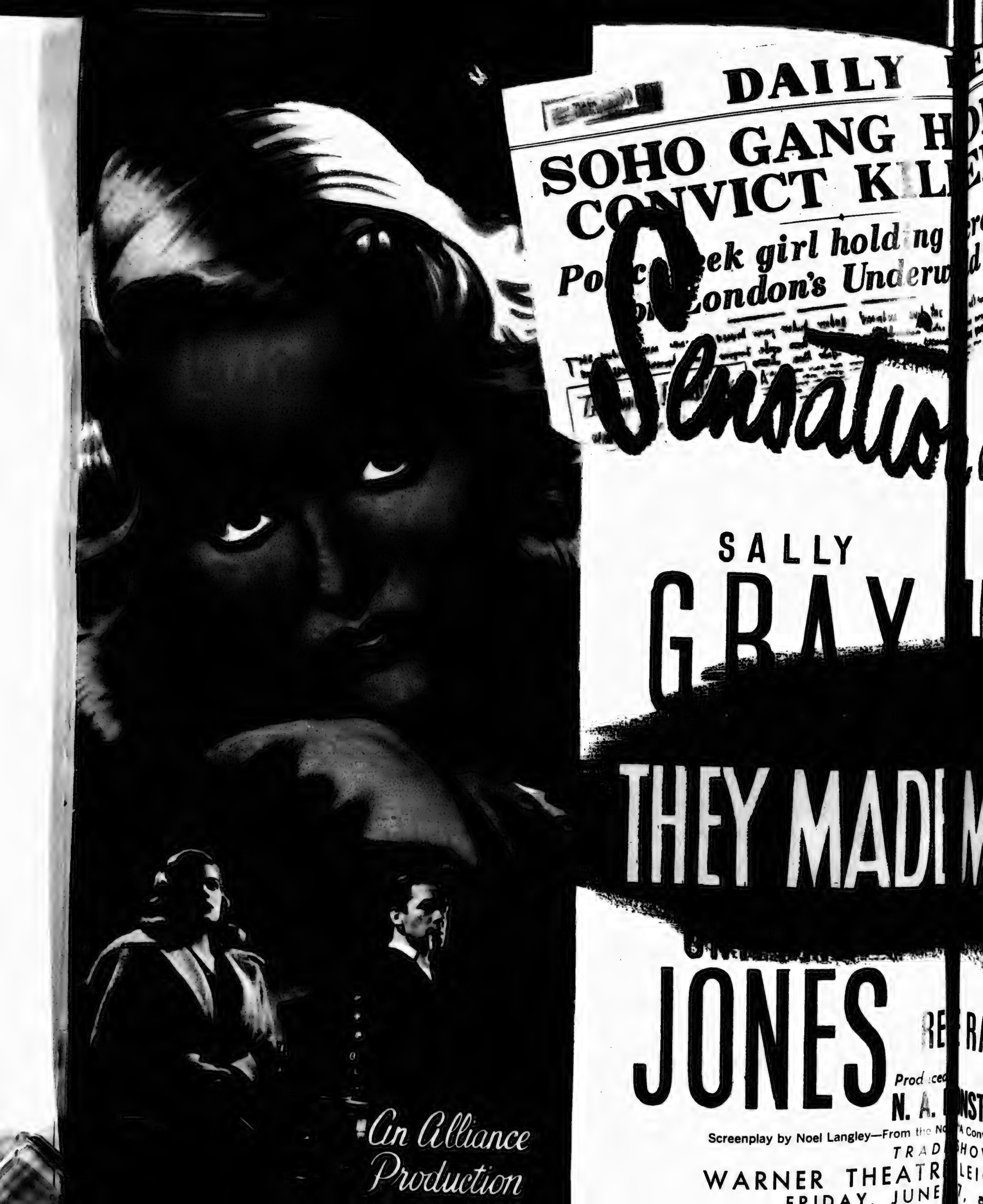
ERIC PORTMAN · GRETA GYNT · DENNIS PRICE
JACK WARNER · MAXWELL REED · HAZEL COURT

Dear MURDERER

A Gainsborough Picture

RELEASE DATE: JUNE 23rd

GENERAL FILM DISTRIBUTORS LIMITED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SOHO GANG H
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JONES

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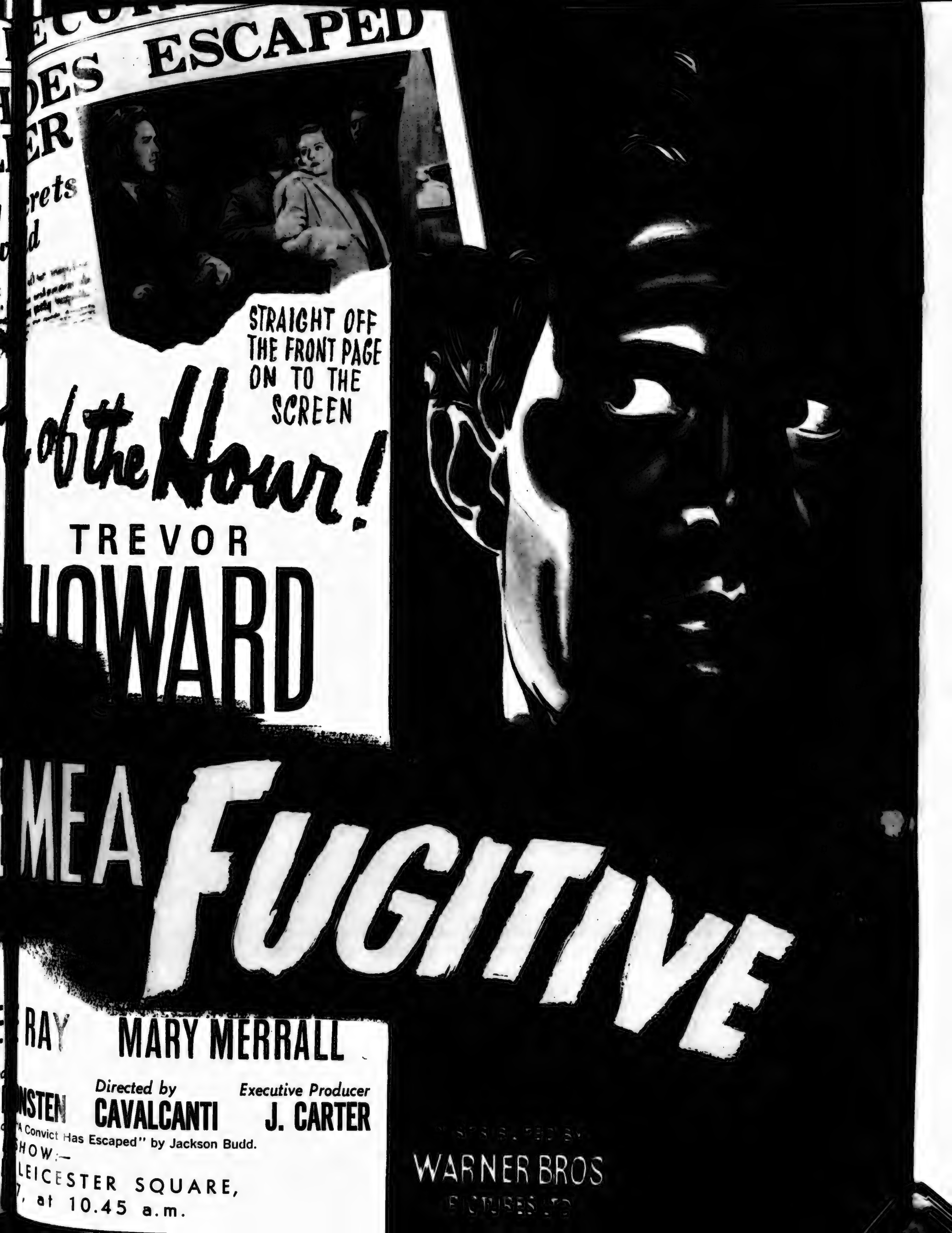
Prod ced
N. A. NST

Screenplay by Noel Langley—From the No Con
TRAD HOW
WARNER THEATR LEI
FRIDAY, JUNE 7,

An Alliance Production



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STRAIGHT OFF THE FRONT PAGE ON TO THE SCREEN

of the Hour!

TREVOR

HOWARD

ME A FUGITIVE

RAY MARY MERRALL

Directed by Executive Producer

NSTEN CAVALCANTI J. CARTER

"A Convict Has Escaped" by Jackson Budd.

HOW:—

LEICESTER SQUARE,

, at 10.45 a.m.

DISTRIBUTED BY

WARNER BROS

PICTURES LTD

THE WEEK IN SCOTLAND

Fuel Committee Wants Earlier Closing of Entertainments

"REALLY FILTHY" KINEMAS FOUND BY INSPECTORS

THE Scottish Fuel Efficiency Committee this week urged the closing down at an earlier-than-present hour each night of all entertainments.

Kinemas, theatres and dance halls are all involved in the suggestion which has been sent to the Cabinet for consideration.

Dundee's "Spot of Bother"

A Dundee kinema was found in a "really filthy" condition during a special inspection prior to the granting of the licence renewal, declared John Shaw, Convener of Dundee Corporation Police Committee, when it was decided to renew the licence of the kinema. Earlier, it was rumoured that the licence would not be renewed.

Unsatisfactory reports had been received on the condition of the theatre, which lies in a working-class district. After the first visit, when the kinema was found "really filthy," it was broadcast that they were to visit it again. . . he was not blaming the Press. . . Mr. Shaw said . . . and when they went there a second time they were pleasantly surprised to find that the place had been cleaned out and was looking 100 per cent. better.

Mr. Shaw added that he was determined, in fairness to the public, to see that the new standard was kept up.

Edinburgh Managers Plan Outing

The first event in the social activities of the Edinburgh branch of the Society of Cinema Managers will be a tour of the Scottish Lochs on Sunday, July 13. Tickets, inclusive of meals, are priced at one guinea, and may be obtained from G. Thomson, New Victoria, Edinburgh; W. B. Douglas, Capitol, Leith, or any member of the S.C.M. Committee. As transport accommodation is limited, early application is advisable. Buses will leave Edinburgh at 11 a.m. and return about 8 p.m.

Hawick Visitor

A visitor to Hawick last week at the Odeon was W. M. Nicol, brother of the former Odeon manager and deputy for the time being for the present Odeon manager, Mr. Johnston, who was on holiday. While visits of relief are not usually matters for comment, the coincidence of a deputy from the same family as a former manager is not a normal routine.

Teresa Wright and Robert Mitchum are starred in PURSUED, the United States Pictures production which Warner is Tradeshowing on Tuesday July 1 at Studio One at 10.30 a.m.

S. AFRICA SETS UP NEW TAX RECORD

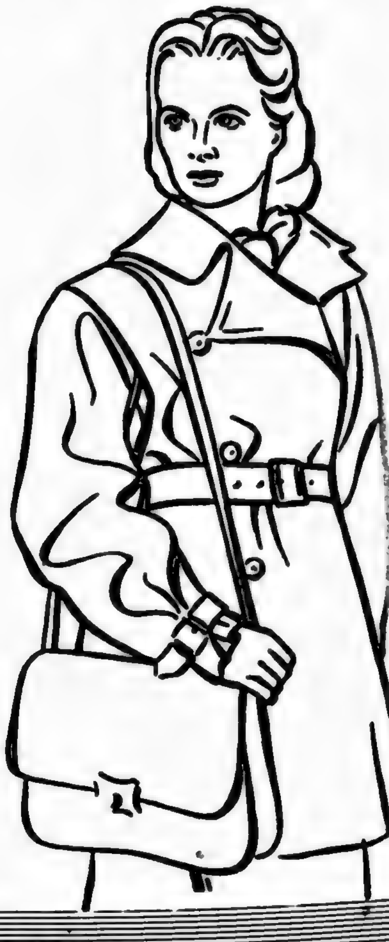
Increase to 50 Per Cent of Admission Prices

ENTERTAINMENT Tax in [illegible] Province, South Africa, is [illegible] increased to 50 per cent. of the cost of admission. Hitherto it was 33 1/3 per cent.—the highest in the Union and probably in the world. Top prices of admission at first run houses, which is now 4s. 1d. will therefore be 4s. 7d., of which the cinema will earn only 3s.

Showmen are unanimous that these new prices will probably lead to a falling off in business in first-run houses, but it is certainly the smaller kinemas that will be most badly hit, and in some quarters it is forecast that eventually some of those catering for a coloured patronage will have to close down.

The evening following the announcement by the Administrator of the Cape Province every kinema in the African Theatres circuit had a petition in the vestibule.

This was backed by announcements from stages and by means of a trailer, and the response from patrons was enthusiastic. It is hoped that, faced by this and other expressions of disapproval from the whole of the Province, the Cape Council will withdraw this addition to the cost of living.



WOULD **YOU** TAKE

FRIEDA (A)

INTO **YOUR** HOME?

Mrs. Emily C—, of Bristol, says:

'If a son of mine brought Frieda home—well, I don't know what I'd do'

Brave in Adventure . . .
. . . Bold in Love!
SINBAD--The Box-Office Man!

LOVER! F

He told worl
make the all c
a veiled auty'
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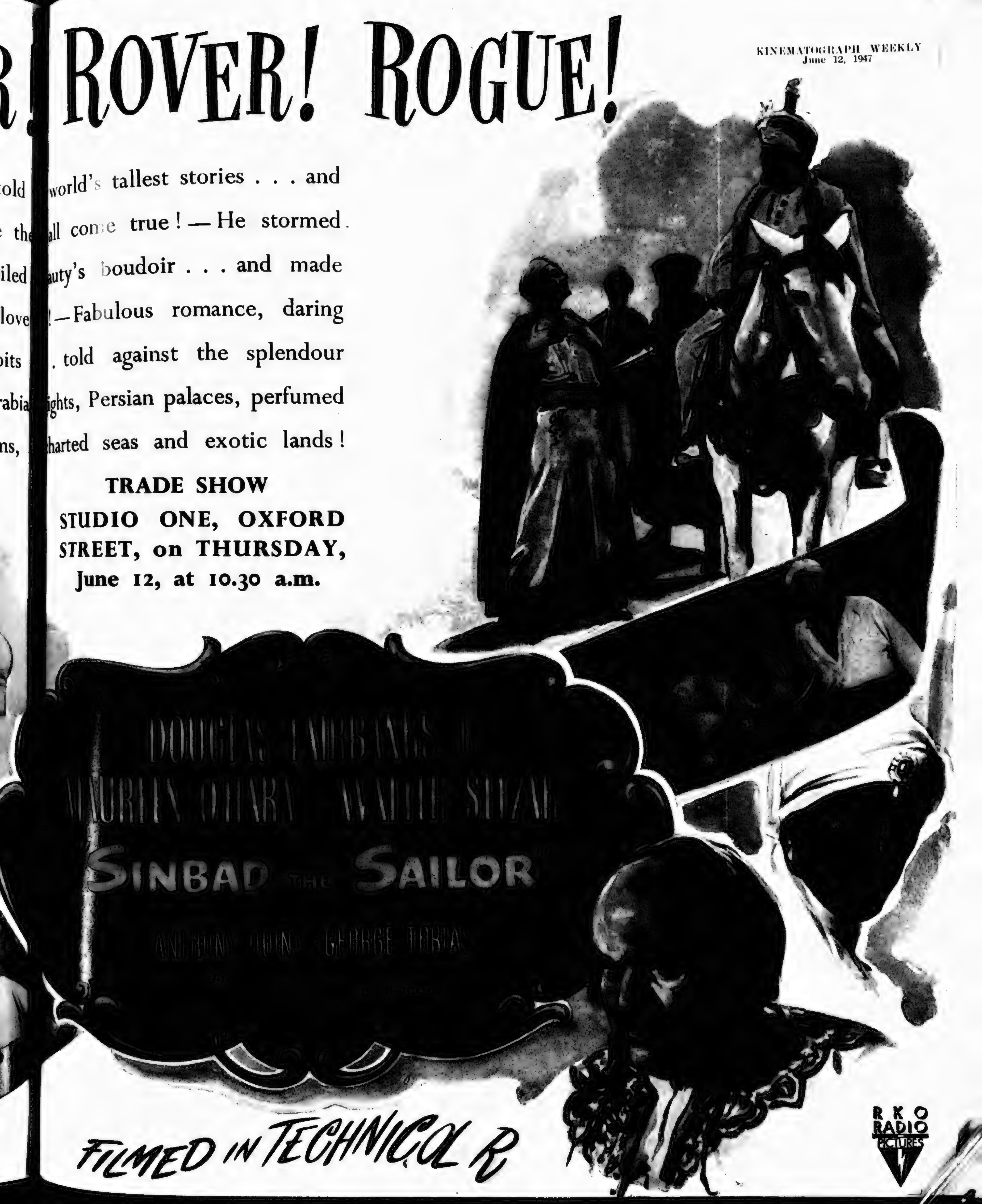
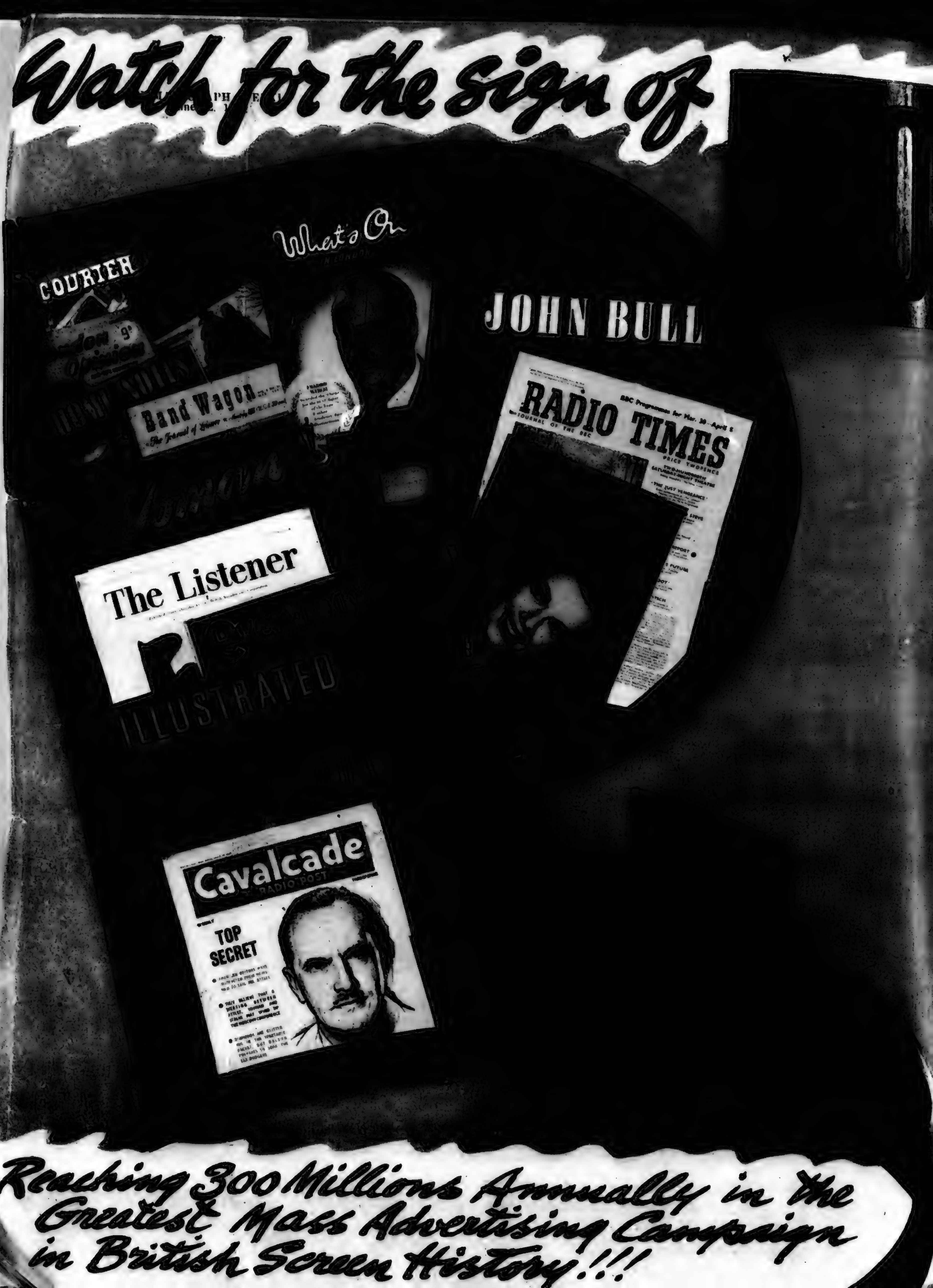


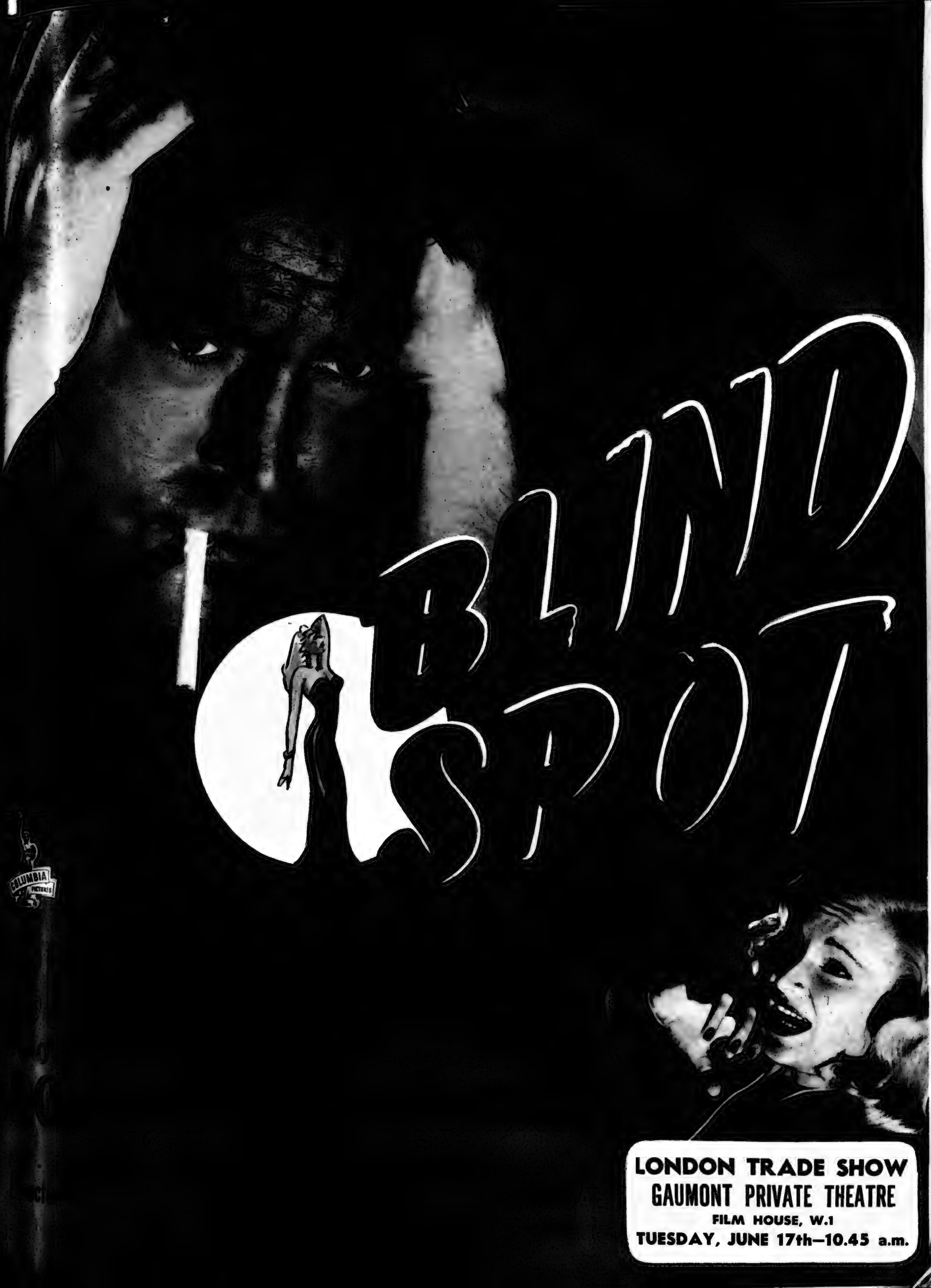
R! ROVER! ROGUE!

told world's tallest stories . . . and
the all come true! — He stormed
iled auty's boudoir . . . and made
love ! — Fabulous romance, daring
its . told against the splendour
rabia ights, Persian palaces, perfumed
ns, harted seas and exotic lands!

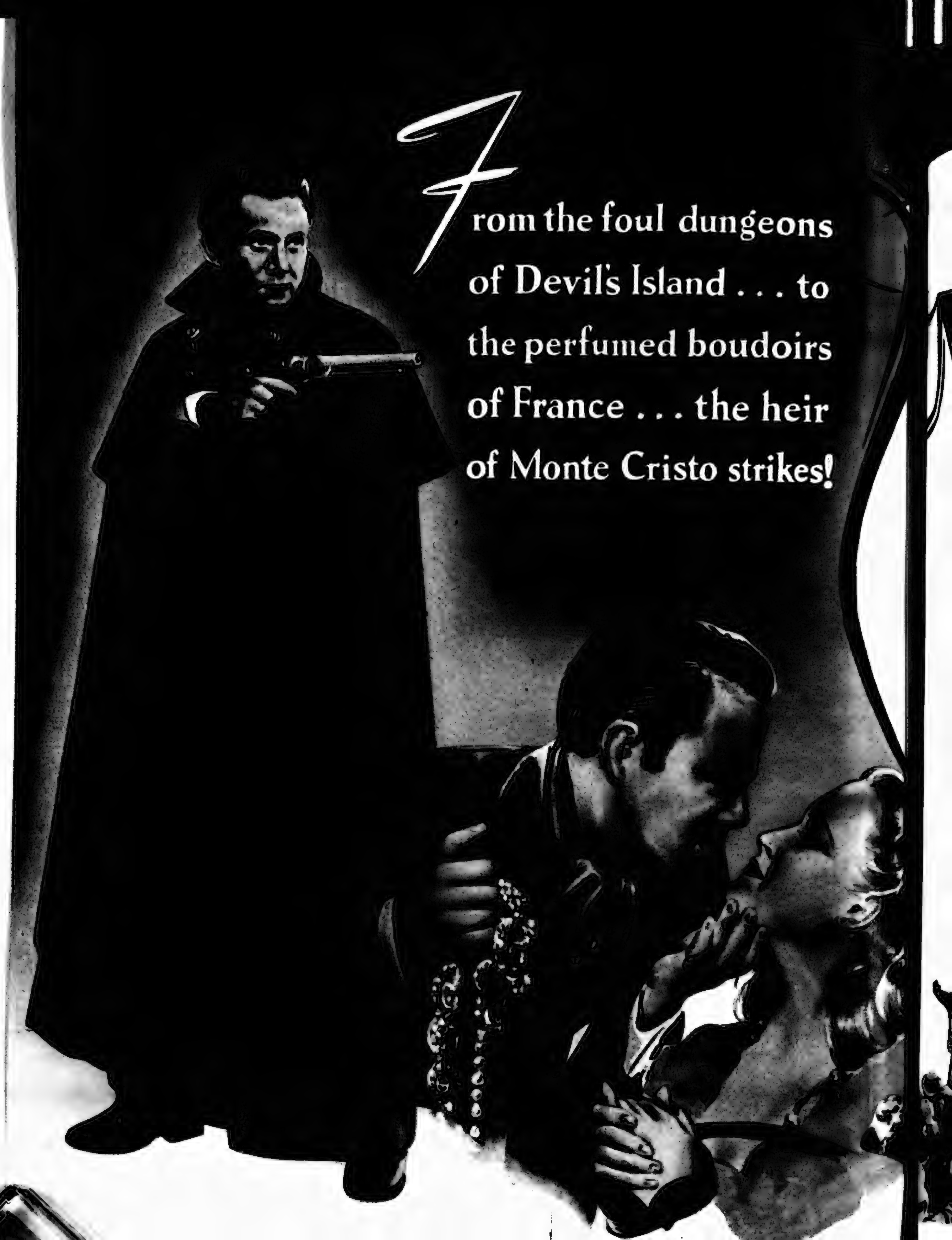
TRADE SHOW
STUDIO ONE, OXFORD STREET, on THURSDAY, June 12, at 10.30 a.m.

DOUGLAS FAIRBANKS Jr.
MAUREEN O'HARA
WALTER SLEZAK
"SINBAD THE SAILOR"
ANTHONY QUINN
GEORGE TOBIAS
FILMED IN TECHNICOLOR
RKO RADIO PICTURES


Watch for the sign of
COURIER
What's On in London
JOHN BULL
Band Wagon
The Journal of Leisure
RADIO TIMES
JOURNAL OF THE BBC
BBC Programmes for Mar. 30—April 5
PRICE TWOPENCE
The Listener
ILLUSTRATED
Cavalcade
TOP SECRET
Reaching 300 Millions Annually in the Greatest Mass Advertising Campaign in British Screen History!!!


BLIND SPOT
COLUMBIA PICTURES

LONDON TRADE SHOW
GAUMONT PRIVATE THEATRE
FILM HOUSE, W.1
TUESDAY, JUNE 17th—10.45 a.m.


From the foul dungeons
of Devil's Island . . . to
the perfumed boudoirs
of France . . . the heir
of Monte Cristo strikes!

Columbia PICTURES presents

Monte Cristo's Revenge

starring

LOUIS HAYWARD · BARBARA BRITTON

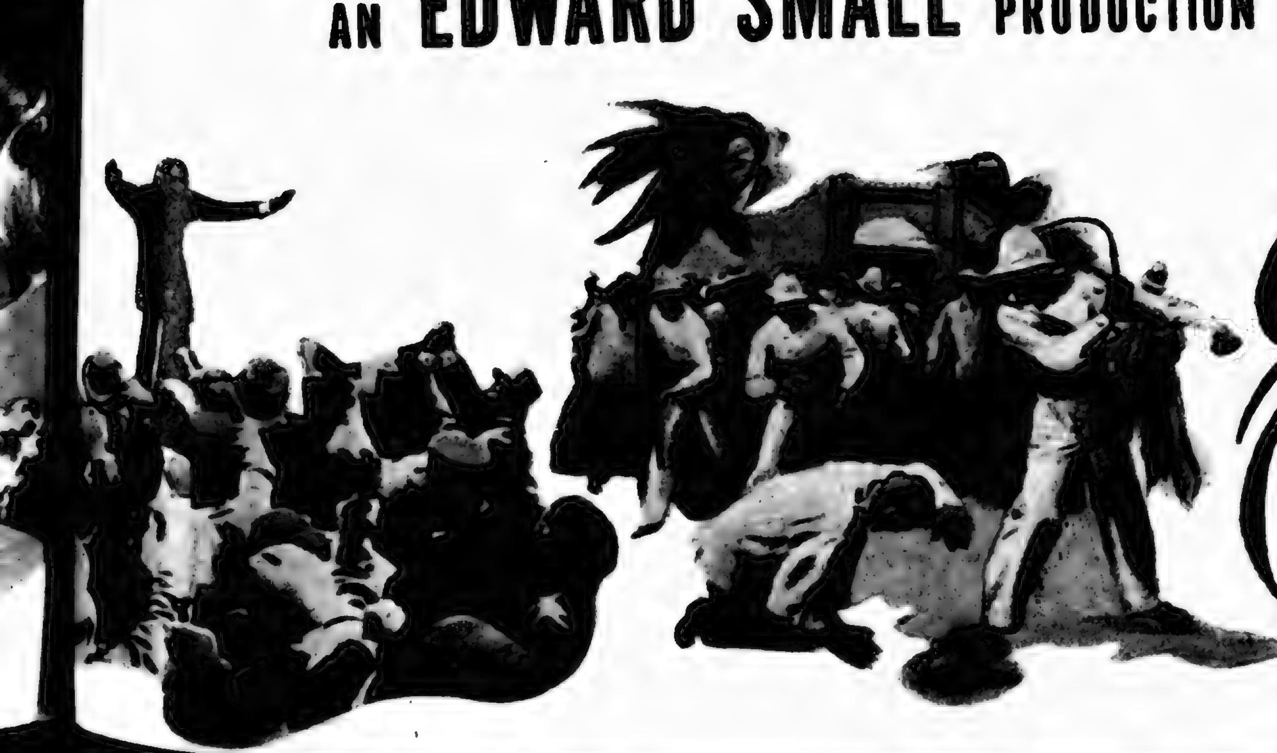
with **GEORGE MACREADY**

UNA O'CONNOR · HENRY STEPHENSON · STEVEN GERAY · RAY COLLINS · LUDWIG DONATH

Screenplay by George Bruce and Alfred Neumann

Directed by HENRY LEVIN · Produced by GRANT WHYTOCK

AN **EDWARD SMALL** PRODUCTION



LONDON
TRADE PRESENTATION
GAUMONT BRITISH
PRIVATE THEATRE
WEDNESDAY
JUNE 18th
2.30 p.m.

COLUMBIA PICTURES

The new

Bulldog Drummond at Bay

with

ANITA LOUISE

PAT O'MOORE · TERRY KILBURN · HOLMES HERBERT

and introducing

RON RANDELL

as BULLDOG DRUMMOND

Screenplay by FRANK GRUBER

BASED UPON THE NOVEL BY SAPPER

Directed by SIDNEY SALKOW · *Produced by* LOUIS B. APPLETON, Jr. *and* BERNARD SMALL

LONDON TRADE PRESENTATION
Gaumont British Theatre Film House
THURSDAY JUNE 19TH 10·45 A.M.

C.E.A. ADOPTS NEW APPRENTICESHIP SCHEME

A REVISED and simplified report on the apprenticeship scheme was presented at Tuesday's meeting of the C.E.A. General Purposes Committee at Eastbourne. The new report follows on similar lines to that which appears on page 7.

Leeds branch, however, proposed an alternative scheme, which was that the apprentices should attend 4 hours per week at a technical school for three years.

The Scottish branch, which had previously demanded a much simpler scheme, approved the new proposal, which was adopted with the amendment that the starting wage should be that pertaining at present in regard to probationary workers' rates in the respective branch areas.

Tax on Point System

The suggestion of the Kent branch that there should be a point system in connection with the incidents at the entertainment tax produced a lengthy discussion, but was eventually remitted to next month's meeting.

◆

B.F.P.A. AND ABSENTEEISM

Continued from page 3

experienced during recent weeks as high as 32.7 per cent. absenteeism on night construction shifts.

W. H. Norris, general manager of the Nettlefold studios, says that absenteeism seems less predominate in smaller one-film-at-a-time studios than in the large plants. He predicts that the biggest labour crisis will be a direct outcome of the B.F.P.A. policy of a five-day 44-hour week.

Norris argues that the average small wage earner will be willing to work the Saturday overtime because of the extra income. But, he says, this is not likely to be the case with the highly paid technician, who will naturally be more interested in his week-end freedom.

There are 206 people employed in the Nettlefold studio service departments. This is their record of absenteeism:—

•

	March.	April.	May.
Man-hours worked	41,406	42,230	43,157
Man-hours lost	232.5	281.5	229.5
Percentage loss	0.56	0.66	0.53
Management approval for absence, in man-hours	83	209	135
Actual absenteeism in man-hours ...	149.5	72.5	94.5
Saturday absenteeism rate in man-hours	54	18	81

The studio has calculated the effect of time loss on different departments. These figures represent the loss of total days in terms of manhours:—

	March.	April.	May.
Carpenters	9	4	13
Riggers	0	0	3
Electricians	3	8	10
Canteen	7	6	3
Painters	7	7	3
Plasterers	2	2	6
Stage hands	3	6	6

Billie Holliday and Dorothy Patrick who, with Arturo de Cordova and Louis Armstrong, star in Jules Levey's NEW ORLEANS, a forthcoming United Artists' Trade show

JOHNSTON HAS EX-OFFICIAL AS A DEPUTY

A FORMER U.S. Secretary of State, James Byrnes has been appointed assistant to Eric Johnston, president of the M.P.A.A.

Byrnes will start work in August.

His assignment is to develop a system of fair trade practices and a programme to protect the freedom of the screen.

◆

Critic *v.* Renter Case in July

The E. Arnott Robertson *versus* Metro-Goldwyn-Mayer action is now on the lists and will, the KINE. understands, be heard in High Court towards the end of July.

The solicitors acting for M-G-M are Slaughter and May. Miss Robertson's case will be handled by K. E. Shelley, K.C., through her solicitors, Woodham Smith, Borrodaile and Martin.

FINANCIAL FACTS AND FIGURES **By V. J. BURTT**

Moss Empires' Profits are Nearly Doubled

BRIGHT DEALINGS IN A.B.P.C. AND BRITISH LION

THE increased dividend by Moss Empires from 10 per cent. to 12½ per cent. announced last week was amply covered by profits, which were almost doubled at £107,468 (against £54,476). The ordinary shares were unaffected at 43s. 9d., but the preference rose 3d. to 24s. 6d., and the 3½ per cent. debentures £1 to £105.

Dealings started last week in British and American Film Press, Ltd., 1s. ordinary shares on the basis of 2s. 3d.-2s. 6d., compared with 2s. 1½d. anticipated. The price immediately improved to 2s. 7½d. bid, and after reacting to 2s. 6d. middle closed at the end of the first day at 2s. 7½d.-2s. 9d. Later dealings took place around 2s. 7½d.

The latest Scophony issue caused the shares to sag to 6s. 3d., a drop of 1s. 1½d., of which only about 3½d. was accounted for by the "Rights."

Stoll Theatre Corporation failed to maintain their slight recovery, and fell back 6d. to 18s.

Elsewhere, African Theatres declined 2s. 6d. to £7⅛. Gaumont-British 6d. to 25s. 6d., General Theatres pref. 6d. to 27s. 6d., and Odeon 6d. to 47s.

Among the few bright features were A.B.P.C. 6 per cent. pref., up 1s. at 30s.; British Lion ordinary, up 4½d. at 6s. 10½d.; British Lion 5 per cent. Notes, up £1 at £94; Gaumont 3¾ per cent. debentures, up £2 at £105, and Twentieth Century ordinary, up 3d. at 4s.

Rank Television Deal with U.S.

Arrangements for the manufacture in this county of large-screen television apparatus have been concluded between J. Arthur Rank and the Rauland Corporation of Chicago, according to a KINE. cable from New York.

Cinema Television, Ltd., an associate company in the Rank set-up in this country, has had a working link-up with the Rauland Corporation during recent years, by which research has been undertaken for mutual interests.

When, two years ago, Capt. West, technical head of Cinema Television, returned from a visit to America, he reported that the 15-ft. by 12-ft. screen used for demonstration purposes at the Rauland works was the largest in America.

Rotherham Bans Under-15s

Despite an appeal from the Rotherham Sunday Cinemas Association, the Borough Council have banned the attendance of children under 15 at Sunday shows whether accompanied by an adult or not.

SHARE MARKET BAROMETER

	1946.		Latest	Change.
	High.	Low.		
African Theatres, Ord.	£6⅝	£5⅝	£7⅛	− 2/6
Assoc. Brit. Corpn. 5/– Ord.	30/10½	20/–	30/–	− −/3
" " " 6% Pref.	32/6	25/3	30/–	+ 1/–
" " " 4½% Pref. Pf. ..	25/4½	22/1½	23/6	—
A.P.P.H., Ord.	46/3	28/–	43/9	—
Brit. & Dom. Films (12/–)	27/3	17/4½	22/6	—
" " " 5½% Pref.	23/4½	20/–	23/6	− −/3
Brit. Lion 7½% Pref. (10/–)	17/1½	12/3	15/3	+ −/3
" " " Ord.	6/10½	5/6	6/10½	+ −/4½
Brit. Lion Studios, Ord.	6/6	3/10½	5/–	—
" " " 6% Pref.	26/–	24/6	20/6	+ −/6
" " " 5% Notes	£100½	£98½	£94	+ £1
" " " 4% Debs.	£102½	£98¾	£100	+ 10/–
Capital Prov. News (5/–)	20/6	12/–	16/9	—
Cine Television "B" Ord.	6/7½	2/6	3/7½	− −/1½
Dufay-Chromex Ord. (2/–)	6/3	3/7½	5/6	+ −/1½
Gaumont British Ord. (10/–)	28/10½	21/3	25/6	− −/6
" " "A" Ord. (5/–)	18/6¾	12/–	12/3	− −/3
" " 5½% 1st Pref.	28/10½	21/3	26/9	—
" " 3¾% Debs.	£109½	£100	£105	+ £2
General Theatres Prefd. (6/8)	28/6	12/6¾	27/6	− −/6
" " 3½% Debs.	£105½	£102½	£99	—
Granada Theatres 1st Pref.	22/9	19/–	21/3	− −/3
Kinemas, Ord. (5/–)	12/7½	10/–	11/3	− −/3
Mde Tussaud Def. (1/–)	7/8	4/0¾	5/7½	− −/1½
" " Prefd. Ord.	30/3	22/6	25/–	—
Moss Empires, Ord.	48/–	40/–	43/9	—
" " Cum. Pref.	25/3	23/–	24/6	+ −/3
" " 3½% Deb.	£105	£103	£105	+ £1
Odeon Assoc. 4½% Pref.	—	—	22/–	—
" " 3½% Debs.	—	—	100/–	− 10/–
Odeon Props. 4½% Pref.	25/3	21/–	23/–	—
" " 3½% Debs.	£109	£98	£105	—
" " 4% Debs.	£108¾	£101½	£106	—
Odeon Theatres, Ord. (5/–)	53/1½	38/9	47/–	− −/6
" " 6% Pref.	30/6	25/9	29/3	—
" " 5% Debs.	£107½	£100	£102	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	—
" 7½% "A" Pref.	33/9	30/7½	34/3	− −/3
" 7½% "B" Pref.	33/9	31/–	33/6	—
" Construction 7% Pref.	33/3	28/3	30/3	− −/3
Scophony (5/–)	16/–	6/6	6/3 X RTS.	− 1/1½
Stoll Theatres Corpn.	24/9	17/9	18/–	− −/6
Twentieth Cent. Ord. (5/–)	5/1½	3/–	4/–	+ −/3
" " 6% Pref. (10/–)	12/3	7/6	11/–	+ −/3
United Entertainments, Ord. (5/–) ..	11/11½	10/3	10/9	− −/3

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Salute to Van Johnson!

* * *

The young man with the red hair and the irresistible smile set out to prove that he was a good actor as well as a good looker, and he asked to be allowed to achieve this in the hard way, by playing every type of part in every type of picture.

* * *

And hasn't he done it?

* * *

He's proved himself a grand comedian, for example in "EASY TO WED," and a really fine dramatic actor in "THIRTY SECONDS OVER TOKYO" and "HIGH BARBAREE."

* * *

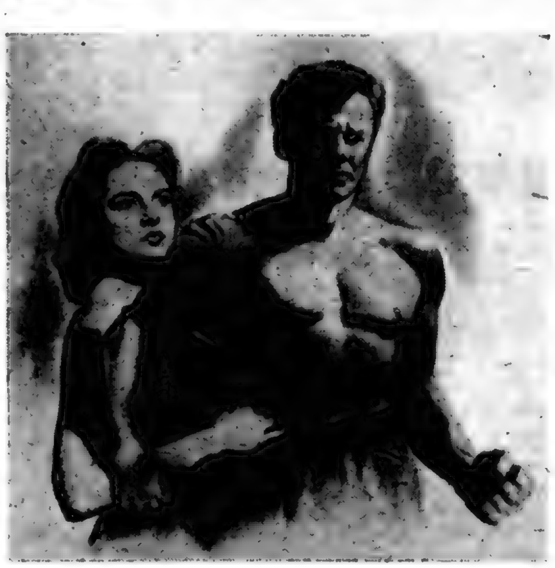
He can sing and dance, as he proved in "TILL THE CLOUDS ROLL BY."

* * *

But he wanted to show he could also be "rough, tough and terrific," as the bills put it.

* * *

So Johnson rolled up his sleeves—he did more than that, he stripped off his shirt—and got into training for the toughest fight in screen history.



I know that's a big claim. But wait till you see his epic "all-in" struggle with Jim Davis in "THE ROMANCE OF ROSY RIDGE."

* * *

For sheer excitement and grim realism it beats—by general agreement of the Press and all who have seen it in U.S.A.—the famous fight in "THE SPOILERS," which made silent-film history.

* * *

Incidentally, he plays a mouth-organ like an angel in "THE ROMANCE OF ROSY RIDGE"; but then he has an angel to play it to.

Which reminds me to tell you that Janet Leigh, whom you see here with Van Johnson, did not get her great chance in "THE ROMANCE OF ROSY RIDGE" only on account of her beauty, although there's no argument about that.

* * *

There are thousands of beautiful girls in Hollywood, and places East, North, West and South.

* * *

But Janet Leigh has a fresh and natural personality, a charm and ability which causes Leo, the greatest star-maker under Heaven, to give her that highly prized line on the billing "—and introducing—."

* * *

"THE YEARLING," now settled down into its tremendous stride at the Empire, will be followed there in due course by "THE RICH, FULL LIFE."

Elizabeth Taylor, with (inset) George Murphy and Mary Astor in "THE RICH, FULL LIFE."

* * *

Here's a picture giving a wonderful chance to another great discovery of mine, Elizabeth Taylor, of "NATIONAL VELVET" fame, in her first *growing-up* part.

* * *

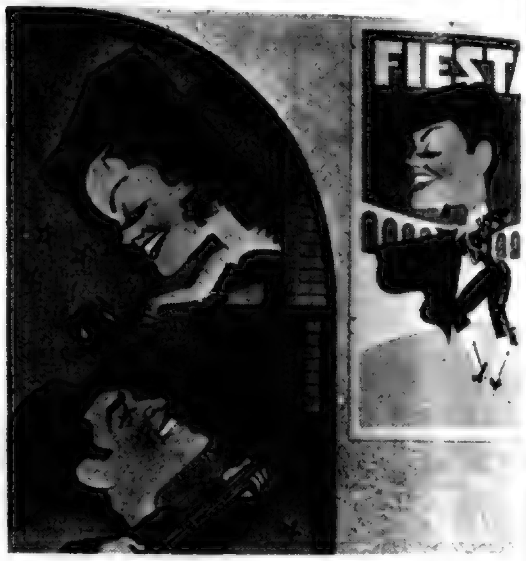
Elizabeth (of England) is really terrific; and an exceptional cast also stars George Murphy, and features S. Z. Sakall, Mary Astor, Gene Lockhart, Spring Byington, and a fragrant memory from yesterday, Anna Q. Nilsson.

* * *

And now a personal reminder to all my exhibitor friends and readers.

* * *

"THE RICH, FULL LIFE" will be trade shown in London at my own theatre next Wednesday, June 18, at 10.30 and 2.30; and "THE ROMANCE OF ROSY RIDGE" on Wednesday, June 25, at the same times. Provincial trade shows will follow very soon.



A pre-glimpse of "FIESTA," that Mexican Technicolor musical, with bull-fight thrills and superb scenery, to say nothing of a cast headed by Esther Williams, Ricardo Montalban (Mexico's film star idol), Akim Tamiroff, Mary Astor, Cyd Charisse, John Carroll, and many more.

* * *

Congratulations to the A.B.C. managers, and other good showmen, who are putting over "THE BEGINNING OR THE END" in the big way it deserves by staging "Brains Trusts" and pursuing other valuable exploitation avenues, as suggested by me.

* * *

I cannot say too often that the better a picture is, the better its publicity ought to be.

* * *

And this applies particularly to a film whose theme is so colossal that it cries out for great and unusual exploitation.

* * *

Until next week——

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Black Memory (Ambassadors)—British	73 min. (A)	Michael Medwin, Michael Atkinson, Jane Arden.	Unpretentious but arresting British crime melodrama.	Reliable general programmer (NC).
*Bush Christmas (G.F.D.)—British.	78 min. (U)	Chips Rafferty, John Fernside, Stan Tolshurst.	Light-hearted and informative children's film. Adventure story set in Australia's Blue Mountains.	First-rate for juvenile audiences (CC).
Fun on a Week-end (United Artists)—U.S.	92 min. (A)	Eddie Bracken, Priscilla Lane, Tom Conway.	Platinum-plated but witless romantic comedy.	Very, very moderate light booking (CC).
Idea Girl (G.F.D.)—U.S.	60 min. (U)	Jess Barker, Julie Bishop, Alan Mowbray.	Ragtime romantic comedy musical. Story and gags thin and cast wasted.	Poor (CC).
La Loi Du Nord (Film Traders)—French	100 min. (A)	Michele Morgan Charles Vanel.	A triangular love story set in the Rockies with the "Mountie always gets his man" theme.	Very good melodrama. (NC).
*The Loves of Joanna Godden (G.F.D.) —British	91 min. (A)	Googie Withers, John McCallum, Jean Kent.	Rural romantic melodrama. Romney Marsh backgrounds superb, acting adequate, but plot undistinguished.	Average British programmer (C).
*Man About the House, A (British Lion)—British	98 min. (A)	Margaret Johnston, Dulcie Gray, Kieron Moore.	"Edwardian" romantic melodrama, appropriately set in sun-drenched Naples and smoothly adapted from Frances Brett Young's best seller.	Outstanding British offering (NC).
On Boot Hill (Columbia)—U.S.	51 min. (U)	Charles Starrett, Smiley Burnette, Adelle Roberts.	Pocket Western. Story obvious, cast versatile, action fast and staging picturesque.	Acceptable small-hall and kids' club second (CC).
Riders of the West (New Realm)—U.S.	59 min. (U)	Buck Jones, Tim McCoy, Raymond Hatton.	Vest-pocket outdoor comedy melodrama. Story, acting and presentation up-to-scratch, but photography a trifle rough.	Acceptable horse opera for smaller halls. (CC).
Something to Sing About (International)—U.S.	91 min. (U)	James Cagney, Evelyn Daw, William Frawley.	Laughable Hollywood satire. "Kine" review, November 25, 1937.	Light family entertainment (CC).
South of Pago Pago (A.B.F.D.)—U.S.	100 min. (A)	Victor McLaglen, Jon Hall, Francis Farmer.	Romantic tropical adventure story. Reviewed in "Kine," September 19, 1940.	Useful revival for majority of halls (NC).
*Southern Love (New Realm)—British.	52 min. (U)	Betty Blythe, Warwick Ward.	Laboured comedy burlesque: clumsy rehash of "Southern Love" originally reviewed "Kine." Feb. 7, 1924.	Crude novelty booking.
Trail Street (RKO-Radio)—U.S.	84 min. (U)	Randolph Scott, Anne Jeffreys, Robert Ryan.	Lusty horse opera. Story robust, action breathless, characterisation vigorous.	Capital Western (CC).
Two Men and a Girl (RKO-Radio)—U.S.	73 min. (U)	Shirley Temple, Franchot Tone, Guy Madison	Lavishly mounted romantic comedy set in bizarre Mexico City. Cast adequate, but humour on the thin side.	Light booking mainly for family and industrial audience (CC).
*Woman Alone, A (A.B.F.D.)—British.	78 min. (A)	Anna Sten, Henry Wilcoxon, John Garrick.	Romantic drama with an early century Russian atmosphere. "Kine" review July 30, 1936.	Moderate second (NC).

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**
*** British Picture.**

Reviews for Showmen

By Josh Billings

A MAN ABOUT THE HOUSE

British Lion. British (A). Directed by Leslie Arliss. Featuring Margaret Johnston, Dulcie Gray and Kieron Moore. 8,943 *feet. Release not fixed.*

"EDWARDIAN" romantic crime melodrama, appropriately set in sun-drenched Naples. Adapted from Francis Brett Young's best-seller, it tells of a shy, sex-starved English spinster's brief but ugly encounter with a handsome Machiavellian. "Bella Donna" in reverse, its poignant and exciting story of misplaced trust and love steadily builds up to a spectacular cliff-fight climax, which is morally sound and theatrically effective, though a trifle protracted. Kieron Moore, a virile and accomplished young Irish actor, makes a sensational debut as the fascinating but carney villain. He's got everything. Margaret Johnston, promising star of "Rake's Progress," does all that was expected of her as the trusting heroine, and the principal supporting players are also hand-picked. The staging is above reproach. A compelling woman's film and subtle thriller in one, it definitely carries many box-office big guns. Outstanding British offering.

Story.—In the year 1907, Agnes and Ellen Isit, prim, unworldly owners of a small school in North Bromwich, inherit Castelle Ingelese, a beautiful villa standing in its own grounds in a picturesque village south of Naples. They are made welcome by Salvatore, the husky and handsome handyman, and are immensely impressed by their new surroundings, but Agnes immediately talks of selling the property. Salvatore has other ideas and plans to secure the villa for himself by marrying Agnes. Sir Benjamin Dench, a famous doctor and one of Agnes's former suitors, visits them, but when he proposes to Ellen she rejects him because she thinks Agnes is still in love with him. After he goes, Agnes, obviously sex-starved, is swept off her feet by Salvatore. They marry, and Agnes, now all meek and submissive, allows Salvatore to take complete command of the place and turn the grounds into a vineyard. He slowly starts to poison Agnes, but receives an unexpected set-back on learning that Ellen is part-owner of the property. He tries to persuade Ellen to visit England, but she refuses. Agnes's health becomes steadily worse and Ellen grows suspicious. Finally, she rushes to the village and contacts Dench. He examines Agnes and finds ample evidence of poisoning. He openly accuses Salvatore, and the two fight on the cliff top. Salvatore finally falls to his death, and Agnes remains blissfully unaware of her husband's villainy. She stays on at the villa and Ellen marries Dench.

Acting.—Kieron Moore does a grand job as the handsome, but black-hearted, Salvatore. He gets the part of his life at the first time of asking and never misses a trick. Margaret Johnston is very true to type and period, as the sheltered and clinging Agnes, and Dulcie Gray also registers, as the prim and spirited Ellen. Guy Middleton is the most prominent supporting player, as the true-blue and slightly "old-school-tie" Dench.

Production.—The play is set in the days when marriage was considered the only career for women, and its psychology and detail are completely convincing. The "old lace and lavender" atmosphere gracefully clothes its

REVIEWS—continued on page 26

REVIEWS*—*continued from page 25

tender sex interest and, at the same time, steadily heightens its subtle crime angle. The fight between Salvatore and Dench is somewhat lacking in vigour, but we understand that it is to be sharpened up and accompanied by suitable music. A best seller in book form, it should repeat history on the screen.

Points of Appeal.—Human, engrossing and exciting story, first-class characterisation, the debut of Kieron Moore, very good atmosphere, strong feminine angle and best-seller title.

THE LOVES OF JOANNA GODDEN

General F.D. British (A). Directed by Charles Frend. Featuring Googie Withers, Jean Kent and John McCallum. 8,019 *feet. Release July* 14, 1947.

RURAL romantic melodrama, with impressive Romney Marsh backgrounds. Its story, taken from Sheila Kaye-Smith's widely read novel, concerns a bossy young woman who inherits a sheep farm from her father, but in trying to run it almost entirely alone very nearly ruins the lives of those near and dear to her, as well as her own. The acting is adequate, the 1905 atmosphere and detail excellent, and the scenery superb, but its drama lacks point and punch and finally takes refuge in a conventional, not to say novelettish, ending. Its sweeping panoramas are easily its most outstanding feature. Average British programmer.

Story.—Joanna Godden, a beautiful but self-willed young woman, becomes the owner of a Romney Marsh sheep farm on the death of her father. Arthur Alce, a neighbouring farmer, loves Joanna, but she wants to run her farm unhindered and rejects his proposal and advice. She is suddenly impressed by the physical attributes of Collard, a shepherd, and employs him, but he bungles his job and puts her "in the red." Later she becomes engaged to Martin Trevor, son of the local squire, but he is accidentally drowned. Meanwhile, Ellen, Joanna's young sister, returns from a finishing school, and Arthur falls for and marries her. Subsequently she runs off with Henry Trevor, Martin's father. To add to Arthur's troubles, his sheep are infected with foot-and-mouth disease, but finally he and Joanna get together.

Acting.—Googie Withers speaks her lines clearly and has the right figure for the dresses of the period, but the part of Joanna is loosely written and her performance suffers in consequence. John McCallum, Derek Bond, Henry Mollison and Chips Rafferty are Arthur, Martin, Harry and Collard respectively.

Production.—The film is called "The Loves of Joanna Godden," but its sex interest is not nearly so exciting as the title implies. In fact, apart from its authentic detail and scenic beauty, it is unblushing and innocuous novelette. The absence of subtlety and finesse is unlikely to jeopardise popular appeal, but it does make all the difference between "programmer" and screen classic. Truth to tell, we were hoping for and expecting something as big as "The Overlanders."

Points of Appeal.—Slight feminine interest, fine scenic qualities, and best-seller title.

TRAIL STREET

RKO-Radio. American (U). Directed by Ray Enright. Featuring Randolph Scott, Robert Ryan and Anne Jeffreys. 7,586 *feet. Release not fixed.*

LUSTY horse opera, appropriately parked in unbridled Kansas. The main event is a ding-dong battle between the law-abiding wheat farmers and tough cattlemen, and each breathless round is punctuated with spirited romance and wholesome comedy. There is never a dull moment, and both interiors and exteriors are authentic. Capital Western.

Story.—The wheat farmers of Kansas are intimidated by lawless cattlemen and appeal for help to "Bat" Masterson, a famous U.S. Marshal. Allen Harper, a handsome land agent, "Billy-goat" Burns, a real old-timer, and Mayor Haynes are on the side of the law and row in with "Bat."

Acting.—Randolph Scott is in his element as the silent, two-gun "Bat," Robert Ryan is a likeable and virile Allen, and Anne Jeffreys and Madge Meredith meet all demands as the girls.

Production.—The film fully covers the Western field, and its cheery saloon sequences, complete with music and song, warm heart interest and touches of robust comedy cunningly balance its exuberant roughstuff.

Points of Appeal. — Breathless action, popular comedy and romantic relief, spectacular climax, picturesque exteriors, cast and "U" certificate.

IDEA GIRL

General F.D. Universal, American (U). Directed by Will Jason. Featuring Jess Barker, Julie Bishop and Alan Mowbray. 5,432 *feet. Release not fixed.*

RAG-TIME cameo comedy musical, situated somewhere in "Tin-Pan Alley." The cast looks good on paper, but the principal players seldom get a chance to crack an original gag or speak a snappy line. Short as it is, it bores. Poor.

Story.—Larry Brewster, an energetic, quick-tempered young man, and J. C. Crow, a middle-aged girl-chaser, are partners in a music publishing business. During Larry's absence Crow gives Pat O'Rourke, a pretty and efficient song-plugger, a five-year contract. At first Larry is impressed by Pat's business acumen, then he becomes nervous when she starts flinging the money around, but later marries her, thereby safeguarding his own and the company's interests.

Acting.—Julie Bishop is quite an attractive Pat, and Alan Mowbray scores a few laughs as Crow, but the supporting players are never seen with a chance.

Production.—Charles Barnet and his orchestra and Laura Dean Dutton, a torch singer, are dragged in for good measure, but neither they nor the straight players can disguise the poverty of the film's plot or its lack of it.

Points of Appeal.—Handy footage.

BUSH CHRISTMAS

G.F.D. G.-B. Instructional. British (U). Directed by Ralph Smart. Featuring Chips Rafferty, John Fernside and Stan Tolshurst. 6,906 *feet. Release not fixed.*

LIGHT-HEARTED—at the same time instructive—children's film describing the adventures of five "bush kids" who upset the plans of three horse thieves. The entire action is set in Australia's Blue Mountains, and, in addition to the keen action which will appeal to Cinema Club audiences everywhere, there is abundant informative nature study material. First-class attraction for children.

Story.—Returning home from school for the Christmas holidays five children fall in with strangers and, "talking horses," boast of their father's valuable mare. The following day the mare and foal are stolen, and, suspecting the strangers, the children set off in pursuit.

Acting—.The children give natural performances throughout the story. The brief appearances of other characters are sound—in particular Chips Rafferty and John Fernside, who provide plenty of amusement as the harassed horse thieves.

Production.—Essentially a children's film, it has a healthy outdoor atmosphere of natural settings.

Points of Appeal.—Good adventure story, fine outdoor settings and child stars which will delight juvenile audiences everywhere.

BLACK MEMORY

Ambassadors. British (A). Directed by Oswald Mitchell. Featuring Michael Medwin, Frank Hawkins and Winifred Melville. 6,738 *feet. Release not fixed.*

UNPRETENTIOUS but arresting British crime melodrama. It's about a youth's dogged fight to remove the stigma of murder from his family name. The battle between virtue and vice vividly cross-sections working-class life. The principal rôles are entrusted young players who, with few exceptio acquit themselves well. Competently directe it is cogent proof that money is not eve thing in the manufacture of intelligent a exciting fiction. Reliable general "p gramme."

Story.—Danny, motherless son of a wrong convicted murderer and Johnny, a thief a bully who had withheld vital evidence at t trial, are sent to the same approved scho Johnny, who becomes a spiv, forces Sally, friend's adopted daughter, to set the stage a hold-up. Danny gets wise to Johnny's ga and manages to save Sally's skin and fo Johnny to admit that he had helped to fra his father.

Acting.—Michael Medwin exaggerates little, but otherwise contributes a convinci portrayal as spiv Johnny. Michael Atkins is a sincere and manly Danny, and Ja Arden thoroughly looks her part as the fligh easily led Sally.

Production.—The picture doesn't pretend be another "Love on the Dole," but its ran is wide and its authentic backgrounds ampli both its drama and moral. Pulp fiction wi a purpose, it can be safely recommended f popular and industrial audiences. What more, it's quota.

Points of Appeal.—Holding, true-to-life sto resourceful direction, adequate staging a acting, intriguing title and quota ticket.

FUN ON A WEEKEND

United Artists. American (A). Directed Andrew Stone. Featuring Eddie Bracken, Pr cilla Lane and Tom Conway. 8,410 *feet. R lease not fixed.*

PLATINUM-PLATED but witless and lon winded romantic comedy about an imp cunious but resourceful couple, who blu their way into big-business circles. The ca is as good as the staging, but neither aton for a silly story, at least fifty minutes too lon Very, very moderate light booking.

Story.—Peterson Price Porterhouse, a jitte down-and-out, and Nancy Craig, also on h uppers, meet at a Florida beach. They deci to pose as a wealthy married couple and li by their wits. They succeed in playin on the gullibility of the wealthy and end u rich in experience, if not in cash.

Acting.—Eddie Bracken and Priscilla La work hard, but find the going tough as Pete son and Nancy. The supporting players a no luckier than the stars.

Production.—The first and the last laug occurs somewhere about reel four. Fritz Fel cast as a temperamental concert pianis appears in a really funny sketch, but eve this is spoiled by repetition.

Points of Appeal.—Staging and stars.

RIDERS OF THE WEST

New Realm. American (U.). Directed b Howard Bretherton. Featuring Buck Jone Tim McCoy and Raymond Hatton. 5,325 *f Release not fixed.*

VEST-POCKET outdoor comedy melodrama One of the popular "Rough Riders series, it records a merry tussle between th law and a ruthless bunch of cattle rustlers

Story.—Ma Turner, forthright owner of cattle ranch, is menaced by rustlers and call on Buck Roberts, a U.S. marshal, for help Tim, another marshal, joins Buck, and b posing as toughs the two gain the confidence of Duke Mason and Miller, suspected leader of the gang. After justice is served an peace is restored to the community, the valian and resourceful "Rough Riders" go thei respective ways.

Acting.—Buck Jones, Tim McCoy and Raymond Hatton contrast effectively as Buck Tim and Sandy, Sarah Padden is equally wel cast as the stalwart Ma Turner. Walte McGrail and Harry Woods are villains. Mille and Mason, and there couldn't have been better choice.

Production.—The film, made round abou 1942, has been on the shelf for some unknown

REVIEWS*—*continued on page 37

BRITISH LION PRESENTS

The Screen's Greatest Singing and Romantic Team....

BRITISH LION

LONDON TRADE SHOW
JUNE 20th.
STUDIO ONE, 11 a.m.

RUDOLF FRIML'S

Haunting and Beautiful Music

with Lyrics by Edward Heyman
"NEARER AND DEARER"
"RAINDROPS ON A DRUM"
"TELL ME WITH YOUR EYES"
"ONE MORE MILE TO GO"
"WEARY"
"LOVE IS THE TIME"

REPUBLIC PICTURES

ACTION...THRILLS... in Trucol
BRITISH LION

BRITISH LION Presents

OUT CALIFORNIA WAY

LONDON TRADE SHOW
JUNE 19
HAMMER THEATRE · 11 a.m.

REPUBLIC PICTURES

Starring
MONTE HALE · ADRIAN BOOTH
with
BOBBY BLAKE · ST. LUKE'S CHORISTERS
FOY WILLING & THE RIDERS OF THE PURPLE SAGE
DIRECTED BY LESLEY SELANDER
A REPUBLIC PRODUCTION

GUEST STARS
ROY ROGERS
KING OF THE COWBOYS
TRIGGER
THE SMARTEST HORSE IN THE MOVIES
ALLAN LANE · DALE EVANS
DONALD BARRY

BRITISH LION *Presents*

3 MORE REPUBLIC *Pointers* TO GOOD BOX-OFFICE!

WEB OF DANGER

with

ADELE MARA
BILL KENNEDY

LONDON
TRADE SHOW
JUNE 24
HAMMER THEATRE
11 a.m.

REPUBLIC PICTURES

THE MAGNIFICENT ROGUE

with

LYNNE ROBERTS
WARREN DOUGLAS

LONDON
TRADE SHOW
JUNE 18
HAMMER THEATRE
11 a.m.

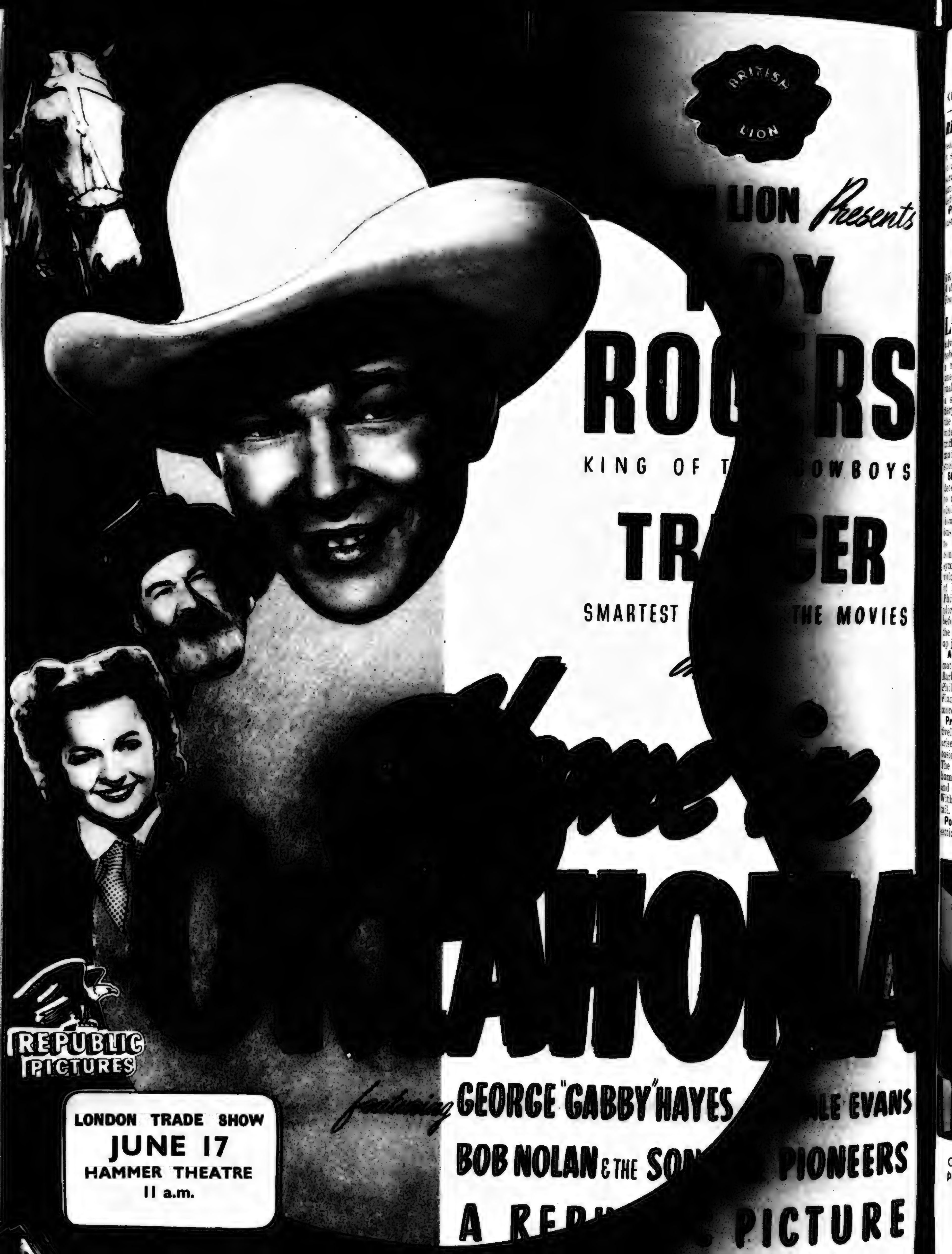
WINTER WONDERLAND

with

LYNNE ROBERTS
CHARLES DRAKE

LONDON
TRADE SHOW
JUNE 23
HAMMER THEATRE
11 a.m.

BRITISH LION



BRITISH LION Presents

ROY ROGERS

KING OF THE COWBOYS

TRIGGER

SMARTEST HORSE IN THE MOVIES

in

Home in OKLAHOMA

featuring GEORGE "GABBY" HAYES DALE EVANS

BOB NOLAN & THE SONS OF THE PIONEERS

A REPUBLIC PICTURE

REPUBLIC PICTURES

LONDON TRADE SHOW
JUNE 17
HAMMER THEATRE
11 a.m.

REVIEWS—continued from page 26

ason, but, apart from uneven photography, shows little signs of age. A healthy spirit adventure sustains its rugged plot, and its scraps and comedy relief are handled with like enthusiasm. More's the pity the series is now defunct.

Points of Appeal.—Clear-cut plot, versatile cast and actionful and healthy environment.

TWO MEN AND A GIRL

RKO-Radio. American (U). Directed by William Keighley. Featuring Shirley Temple, Franchot Tone and Guy Madison. 6,647 *feet. Release not fixed.*

LAVISHLY mounted romantic comedy, set in bizarre Mexico City. It tabulates the adventures and misadventures of a comely bobby-soxer and her G.I. boy-friend, who plan a runaway marriage, but encounter many unexpected obstacles before the knot is eventually tied. Another couple, represented by a straitlaced American vice-consul and his fiery Mexican girl-friend, are roped in, but the foursome's strenuous efforts fail to provide an abundance of laughs. The pitch is a trifle stale and over prepared. Light booking, mainly for the family, industrial element and sticks.

Story.—Barbara Ohmsted, a lovelorn and determined teen-ager, runs off to Mexico City to marry Corporal Phil Vaughn, her khaki-clad boy-friend. Phil's plane fails to touch down on time, and Barbara, alone in the [illegible] and overcrowded metropolis, appeals to David Flanner, a staid American vice-consul, for help. He is understanding and sympathetic, but soon Raquel Mendoza, his volatile Mexican fiancee, becomes suspicious of his interest in Barbara. In due course, Phil puts in an appearance, but further complications, which also involve Flanner, arise before the chequered lovers find their way to the altar. Incidentally, Phil's special leave is up just as they become man and wife.

Acting.—Shirley Temple's figure is more mature than her acting, but she gets by as Barbara, and Guy Madison is adequate as Phil, but Franchot Tone and Lina Romay, Flanner and Raquel respectively, are little more than elaborate stooges.

Production.—The picture is most attractively mounted and, whenever the occasion arises, accompanied by tuneful song, but its basic plot is both theatrical and repetitious. The first time round it amuses, but its humour flags with each successive gyration and by the time it ends laughs become nods. With all its three stars, it's a very mild cocktail. Most of its sparkle is in the shaker.

Points of Appeal.—Clean humour, attractive settings, popular cast and "U" certificate.

LA LOI DU NORD

Film Traders. French (A). Directed by Jacques Feyder. Featuring Michele Morgan and Charles Vanel. 9,000 *feet. Release not fixed.*

AT first it seems a little strange to see American and Canadian characters interpreted by Frenchmen in a story of the Royal Canadian Mounted Police. That soon wears off and the picture bears more than favourable comparison to the best of the American brand with the same sort of theme. It has excellent characterisations, is very well acted and imposingly set. The romantic element is compelling and unusual. Good for specialist halls.

Story.—American millionaire Shaw shoots his wife's lover. At the trial, without his consent, he is proved guilty but insane, and sent to a lunatic asylum. With the help of his devoted secretary, Jacqueline, he escapes and makes for the Frozen North. As a guide he engages Louis, who falls in love with Jacqueline. Later they stop at a R.C.M.P.'s outpost, where the corporal, too, expresses admiration for her, but soon after they have left he receives instructions to bring in Shaw and Jacqueline. After an exciting and gruelling chase he catches them, and the return journey starts. Meanwhile, Jacqueline has fallen in love with Louis, and the corporal, though intent on doing his duty, has also become her devoted slave. Worn out, Jacqueline dies in Shaw's arms, having first told Louis that she loves him, but in gratitude to Shaw, wants him to believe that she still puts her employer first.

Acting.—Michele Morgan gives an intelligent and convincing performance as Jacqueline, and Charles Vanel is great as the corporal. Pierre Richard-Willm is sound as Shaw, and Jacques Terrane displays a very pleasing personality and no little ability as Louis.

Production.—Jacques Feyder, one of France's foremost directors, has made a holding and at times exciting picture out of quite simple material. He has got his atmosphere very well and always avoids the obvious. It is definitely not one of those pictures in which you can tell what is going to happen next. The characters, too, all enlist your sympathy, and the death of Jacqueline is a really touching sequence produced with emotional restraint.

Points of Appeal.—Unusual story with romantic appeal, set in picturesque Far North background. Names of director Jacques Feyder and Michele Morgan and the acting generally.

ON BOOT HILL

Columbia. America (U). Directed by Ray Nazarro. Featuring Charles Starrett, Smiley Burnette and Adelle Roberts. 4,596 *feet. Release not fixed.*

POCKET outdoor comedy melodrama, telling of dark and daring deeds in the spacious Civil War days. The central figure is The Durango Kid, and he proves yet again that crime doesn't pay. The lesson, although far from new, should morally sustain and entertain those below school-leaving age. Acceptable small hall and kids' club second.

Story.—Grat Hanlon, an unscrupulous banker, is the brains behind a gang of army remount rustlers. Steve Reynolds, alias The Durango Kid, is sent to investigate by the Arizona Stockmen's Syndicate, and immediately takes a dislike to Hanlon. Smiley Burnette, the jovial local undertaker, sides with Steve in his battle of brawn and wits against the crook, and between them they eventually put the villain and his accomplices where they belong. Jud Temple, a pretty ranchowner, is around to applaud The Durango Kid's good work.

Acting.—Charles Starrett, who, by the way, looks his best when wearing a mask, rides and fights hard as Steve alias The Durango Kid, and Smiley Burnette scores a few laughs as undertaker Smiley, but Richard Bailey is very transparent as villain Hanlon.

Production.—The film's fun, which mostly takes place in an undertaker's shop, is, like its roughstuff, a trifle on the heavy side, but occasional songs, vigorously interpreted, artfully preserve equilibrium. Picturesque scenery does the rest. It's up-to-specification Durango Kid.

Points of Appeal.—Robust plot, versatile cast, good scraps, popular comedy relief and healthy atmosphere.

Reissues

SOUTH OF PAGO PAGO

A.B.F.D. American (A). Directed by Alfred E. Green. Featuring Victor McLaglen, Jon Hall and Francis Farmer. 9,068 *feet. Release not fixed.*

ROMANTIC adventure melodrama concerning the unscrupulous dealings of white pearl-pirates, who exploit the inhabitants of a tropical paradise to satiate their greed for wealth. The retrogression is not, fortunately, permanent, and restitution makes possible the

Continued on page 39

Gregory Peck, Joan Bennett and Robert Preston, in the Benedict Bogeaus production of Ernest Hemingway's THE MACOMBER AFFAIR, a United Artists' release, directed by Zoltan Korda

Peggy Cummins, Ethel Barrymore, Patricia Medina and Victor Mature in a scene from MOSS ROSE, to be Trade shown by 20th Century-Fox, today (Thursday), at the Century Theatre, at 10.30 a.m. and 2.30 p.m.

UNIVERSALIA

ANNOUNCE

ONE OF THEIR MOST IMPORTANT PRODUCTIONS

Producer: SALVO D'ANGELO
Directed by JACQUES BECKER
Screen Play by PAUL CLAUDEL
(of the French Academy)
PHOTOGRAPHIC DIRECTOR: ARMAND THIRARD

UNIVERSALIA
PARIS - 3, RUE THEODORE DE BANVILLE (17e)
ROME - - - - - - CASTEL S'ANGELO

EVIEWS—continued from page 37

roduction of tender romance and a happy ding. The KINE., September 19, 1940, deibed it as "Lusty, yet at the same time llic; its appeal is universal."

Points of Appeal.—Colourful and human terest story.

A WOMAN ALONE

B.F.D. British (A). Directed by Eugene enke. Featuring Anna Sten, Henry Wilson and John Garrick. 7,094 feet. Release not fixed.

PERIOD romance set in early century Russia, with a "love and honour" eme. The plot develops a punch which mbines heart interest with emotional hrills and spectacle in reasonably safe prortions. KINE., July 30, 1936, classed it as "Novelettish, but holding sincere and rnest characterisations." It has an obvious minine appeal.

Points of Appeal.—Good cast and feminine ppeal

SOMETHING TO SING ABOUT

International. American (U). Directed by Victor Schertzinger. Featuring James Cagney, Evelyn Daw and William Frawley. 8,287 feet. Release not fixed.

ROMANTIC drama, in which James Cagney proves his exceptional versatility in the characterisation of a dance-band leader. Overnight fame sends him to Hollywood, but domestic upheaval, caused by bogus publicity stunts, finally induces him to return to night-club entertaining and an eventual happy reunion with his wife. "There is plenty of variety, heart interest and pleasing tunes," says the KINE., November 25, 1937.

Points of Appeal.—Good story, bright numbers and star values.

SOUTHERN LOVE

New Realm. British (U). Originally directed by Herbert Wilcox. Featuring Betty Blythe, Warwick Ward. 4,652 feet. Release not fixed.

LABOURED comedy burlesque, a clumsy rehash of "Southern Love," a British silent film co-starring Betty Blythe and Warwick Ward and reviewed in the KINE. issue of February 7, 1924.

Lionel Gamelin is the commentator, and his job is to guy the film's turgid and exaggerated action, but it is played much too slowly and is neither genuine museum-piece nor riotous travesty. Crude novelty booking.

Production.—Time has dealt harshly with "Southern Love," and its dated technique is sufficient to raise a laugh. Unfortunately well has not been left alone, and another good idea has gone wrong. The heavy-handed treatment all but kills its point. It may make the unsophisticated giggle, but that is about all. It should have been a two-reeler.

Points of Appeal.—Footage and novelty angle.

Shorts

RITISH LION

BIG CITY. British (U). Photographed in Technicolor. 638 feet. Release not fixed.—Novel British cartoon, the first of a new series introducing Bubble and Squeak, a British taxi-driver and his taxi. The animation is clear, but the story continuity lacks smoothness and precision. Yet with all its teething troubles, which can and obviously will be remedied, it can safely be included in the average programme. Promising British fill-up.

COLUMBIA

HEADIN' FOR A WEDDIN'. American (U). 1,541 feet. Release not fixed.—Mild comedy, with Vera Vague out to get a young cowboy for a husband, whom she thinks is a rich ranch owner. She goes through her lessons in revolver shooting and horse riding to win her man, but a rival blonde with similar ideas appears on the scene. A fight ensues between the women, but they both receive an unpleasant surprise when the cowboy turns out to be only a waiter. Average comedy fill-up.

RHYTHM AND WEEP. American (U). 1,589 feet. Release not fixed.—An amusing piece of slapstick fooling with the three Stooges as out-of-work musicians who decide to commit suicide. They are about to throw themselves from a skyscraper when they meet a talented musician. Unfortunately, the musician turns out to be an escaped lunatic with a mania for playing the piano. Useful fill-up for most halls.

COMMUNITY SING, No. 96. American (U). 955 feet. Release not fixed.—This issue contains such items as "Heigh Ho," "Nancy with the Laughing Face," "Some Sunday Morning," and the Bing Crosby tune, "Aren't You Glad You're You." They are put over by Don Baker at the kinema organ, accompanied by the Song Spinners. Useful where community singing appeals.

THRILLS OF MUSIC, No. 1. American (U). 948 feet. *Release not fixed.*—First of a new musical series presents Jerry Wald and his orchestra playing modern swing numbers, with clarinet solos by Wald himself. A vocal trio and an artist with a harmonica are also introduced. Good musical item with appeal to swing fans.

COMMUNITY SING, No. 97. American (U). 871 feet. Release not fixed.—"Lily Bell," "Let It Snow" and "Lover" are the three best-known song hits in this edition, featuring Dick Leibert at the organ, accompanied by the Song Spinners. Moderate support for halls presenting community singing.

HALF-WIT'S HOLIDAY. American (U). 1,690 feet. Release not fixed.—Hopeful professor attempts task of teaching gentlemanly behaviour to the three Stooges. All is well until their début into society which develops into a pie-slinging riot. Typical Stooge slapstick.

COMMUNITY SING, No. 98. American (U). 780 feet. Release not fixed.—Don Baker at the organ with vocal accompaniment presenting the latest song hits in this popular series. Suitable for chorus fans.

SLAPPILY MARRIED. American (U). 1,528 feet. Release not fixed.—Joe De Rita scrapes through "Friday the 13th" after painful misadventures from his self-inflicted pessimism. Moderate comedy entertainment.

THRILLS OF MUSIC, No. 2. American (U). 969 feet. Release not fixed.—Machito and his Rumba Band in tuneful South American songs and dances. Useful entertainment for lovers of Latin American rhythm.

COMMUNITY SING, No. 99. American (U). 956 feet. Release not fixed.—Further instalment of the popular series with organ and vocal accompaniment leading the audience in up-to-date melodies. Ideal for harmonisers.

SO'S YOUR ANTENNA. American (U). 1,563 feet. Release not fixed.—Harry Von Zell, inoffensive radio actor, becomes involved with a dipsomaniac gangster. The outcome is madcap foolery bordering on the ridiculous. Mediocre comedy.

COMMUNITY SING, No. 100. American (U). 918 feet. Release not fixed.—Dick Leibert at the organ with the Song Spinners in accompaniment provide a typical subject of the popular series. Tuneful entertainment.

HONEYMOON BLUES. American (A). 1,552 feet. Release not fixed.—Newly-wed Hugh Herbert stalks a blackmailing temptress in a knockabout comedy presentation. Average comedy.

THRILLS OF MUSIC, No. 3. American (U). 903 feet. Release not fixed.—Presenting Les Elgart's orchestra and vocalists in three slick orchestrations of modern American swing numbers. Will appeal to ardent swing fans.

COMMUNITY SING, No. 101. American (U). 924 feet. Release not fixed.—Don Baker at the organ and the Song Spinners provide opportunity for the audience to join in this new addition to the popular series. Good for suitable audiences.

G.F.D.

WRAGGLE TAGGLE GIPSIES. British (U). Technicolor. 787 feet. Release not fixed.—One of the children's club "Let's Sing Together" series. The theme deals with a fine lady who forsakes her riches to join a Romany band. The song is accompanied with attractive still scenes illustrating the story and superimposed with the words for the children to join in. Excellent for children.

M-G-M

CAT CONCERTO. (U). 8 minutes. Tom and Jerry series.—Undoubtedly one of the most amusing cartoons shown to date—Disney not excepted. This series has always been exceptional, but the latest is brilliantly executed and funny in the extreme. An "all-exhibitor" booking.

PICCADILLY

DOMINO NIGHT. British. 1,620 feet. Release immediate.—A complete record of the Mills *v.* Marshall fight at Harringay is shown in this latest Michael H. Goodman production. Scenes of the contestants in training precede the round-by-round punishment inflicted upon the very game, but hopelessly outclassed, British champion. The fight between Turpin and Hart is also shown by some excellent camera work. Very good.

20th CENTURY-FOX

THE CRACKPOT KING. American (U). 579 feet. Release not fixed.—Technicolor Terrytoon, showing how the "Mighty Mouse" saves a fair maiden from the clutches of a villainous King and his Geni accomplice. Useful mirthmaker.

THE HOUSING PROBLEM. American (U). 581 feet. Release not fixed.—The adventures of a family trying to secure a home include the usual cartoon capers of a Technicolor Terrytoon. Mediocre funstrip.

THE SNOWMAN. American (U). 586 feet. Release not fixed.—The playful adventures of three rabbits with a snowman who rescues them from a treacherous wolf. Moderate cartoon.

THE TWO BARBERS. American (U). 577 feet. Release not fixed.—Once more the "Mighty Mouse" is called in to save a colony of mice from a marauding gang of cats. Useful cartoon fill-up.

PINS AND CUSHIONS. American (U). 776 feet. Release not fixed.—Sports short showing leading billiards and bowling-alley champions demonstrating various trick shots. Good.

BEHIND THE FOOTLIGHTS. American (U). 793 feet. Release not fixed.—Latest of the Feminine World series introduces Lee Joyce and a troupe of ice-skating ballerinas. Good.

THERE SHALL BE WINGS. American (U). 1,883 feet. Release not fixed.—Historic survey of man's conquest of the air. From faded flash-back scenes of flying records established in the past to present-day air travel. Excellent.

THE BIG HARVEST. American (U). 1,570 feet. Release not fixed.—Showing the development of modern machinery and scientific aids used in present-day farming. Very good.

FREE HORIZONS. American (U). 1,553 feet. Release not fixed.—Outstanding beauty spots are shown to full advantage on a tour of the National Parks and Reservations in the U.S.A. Good.

MEN AND MACHINES. American (U). 1,500 feet. Release not fixed.—A survey of industrial and agricultural machinery used for mass production. Very good.

ON THE S.O. FRONTS

Court Action may be Sequel to Manchester "Anti's" Protest

BELFAST CORPORATION "PASSES THE BUCK"

THE Town Clerk's request to Manchester's Watch Committee has not, apparently, satisfied a section of the city's voters, who are complaining about the arrangements made for the recent S.O. poll. As disclosed in last week's KINE., the Town Clerk's report named inexperienced staff and a last-minute voting rush as the causes which prevented people in some districts from getting to the booths.

Now the Moss Side Tenants' Association is considering taking court action on the matter following its request to the Home Secretary to hold an inquiry and order another poll.

The Home Secretary replied that he has no power to order an inquiry, but any aggrieved person could apply to the High Court for a rule calling upon the returning officer to show cause why a writ of *mandamus* should not be issued requiring him to hold a fresh poll. The Home Secretary stated he was writing to the Manchester City Council.

BELFAST.—Belfast Corporation refuses to have anything to do with Sunday opening and has passed responsibility back to the military authorities. The question arose when the military authorities asked the Police Committee if an arrangement could be made whereby soldiers, who were at present permitted to attend special Services Sunday shows, could do so in civilian clothes. Members of the Corporation saw that the concession might be abused, and after the town solicitor had explained that no kinemas had been licensed by the Corporation to open on Sundays—the kinemas opened for the exclusive use of military personnel—it decided not to comment on the matter.

NELSON.—R. H. Hartley, manager of a Nelson kinema, was one of the two speakers against Sunday opening at a meeting to test the feeling of the public on ths subject.

When the meeting started there were fewer than 50 people present, and when a vote was taken on the issue there was only one hand raised in opposition.

Mr. Hartley stated that it was asking a lot for someone else to work on a Sunday. He was objecting on behalf of the staff, and would like them considered a little.

Bette Davis, as she appears in her latest picture, DECEPTION, to be Trade shown by Warners' on Thursday, July 3, at Studio One, at 10.30 a.m.

READING.—Poll was due to be held yesterday, June 11.

TRING.—Town's meeting. In favour, 135; against, 96.

CHESHAM.—Poll, June 3. In favour, 2,895; against, 1,234.

WOKING.—Poll, June 3. In favour, 6,084; against, 4,828.

SWINDON HAS OWN MANAGERS' ASSOCIATION

Recognition by C.E.A. and Circuits

AT a meeting of the Swind Managers' Association held the Savoy, Swindon, A. G. Harma (Regent) presided, and membe present included Ian Ewins (Rink Victor Coombe (Savoy), W. Bobby and C. F. Dickson (Em pire), J. Lister (Arcadia) an Jimmy Lynton (Palace) secretar

Correspondence from the To Clerk asked that the Associati should appoint a member to repr sent it at the official opening the Road Safety Exhibition. Coombe was appointed, while Morgan was elected as a pe manent representative on the Acc dent Prevention Council.

The chairman stated that as result of interviews with circu officials and with the C.E.A. had concluded satisfactory arrang ments on behalf of the Associatio He also said the local Free Chur Council desired to arrange a mee ing with the members of the Ass ciation with a view to having informal conference. The arrang ments were left to Mr. Harman.

W. S. Bobby introduced t matter of mutual aid betwe members, and pointed out the a vantage of managers helping ea other when confronted with st difficulties

WOULD YOU TAKE

FRIEDA (A)

INTO YOUR HOME?

Mr. Eric F—,
recently demobbed, says:

'No thanks—I've seen too many of her sort on their own home ground'

HANTS & E. DORSET

CRITICS OF EXTENDED RUN CAMPAIGN

"The Greatest Disservice that has Ever Been Done to the Trade"

COUN. MEARS' OUTBURST AGAINST SIR A. JARRATT

SIR A. JARRATT

H. P. E. MEARS

THE plan proposed by Sir Arthur Jarratt to obtain extended runs at specific key theatres for films of top box-office merit was outspokenly criticised at the Hants and East Dorset branch of the C.E.A. The chairman, Coun. H. P. E. Mears, described Sir Arthur's plan as the greatest disservice that has ever been done to the Trade. A demand was made that Sir Arthur should withdraw his statement.

Coun. H. P. E. Mears, O.B.E., the chairman, was referring to the letter headed "Quantity before Quality," by Sir Arthur, which appeared in the *Daily Telegraph* on May 23, in which Sir Arthur wrote that the film producer—especially the British film producer—"must of necessity, because of the machine for which he is forced to cater, turn out quantity as well as quality," and criticised as an "unreasoning and unreasonable attitude" the practice of limiting the showing of films to a week, three days or even two days.

"This sort of thing is something we do not want to take lying down," Mears declared. "It would appear that Sir Arthur Jarratt, having left his job with G.-B. to become a renter and producer himself, wants to change the whole policy of the Trade to comply with the requirements of Sir Arthur in his new artistic environment.

"When Sir Arthur was booking manager for G.-B. and for A.B.C., why did he not advocate these longer runs and give the smaller kinemas a chance to get a look in?

Three Changes Weekly

"No, he was then an exhibitor, running kinemas, and he knew quite well—as, in fact, he still does to-day—that an exhibitor has to cut his garments according to the cloth that is available, and that we know where a film is fit to run two or three or more days or where it ought not to run at all. Not only is he attacking the independent exhibitors, but his old employers, the major circuits. His policy is now, as a producer, that his own particular films should run for as long as he can get them booked up.

"His assertion that there are over 800 kinemas that change their programmes every two days is a gross exaggeration. What he has not quoted is that there are kinemas in the little hills and valleys of Britain where there is only a population of something like 1,000 or 1,500, or even a few hundred, where, if they did not change their programmes three times a week they would not be able to keep open at all."

For the General Council

A. G. Inskip suggested the General Council of the C.E.A. should take up the matter and send out from headquarters a strong reply, refuting Sir Arthur's charges.

Mears rejoined: "We have got to do something. We cannot let our Association be panhandled by a few people who get on top. We cannot have it said that the reason we don't have good films is because we won't show them."

He added that he would undertake to raise the matter in the General Council, and they could call a Press conference on the matter if necessary.

Exhibitors' View

Ald. George Wright commended Mears for bringing the matter forward. Whilst they tended to look at things from the exhibitors' point of view, they did realise that they must have also producers and renters, but a letter such as that created a great deal of misunderstanding as to the wants of the public. In the smaller towns, Mr. and Mrs. Everyman, who had not their own car or a wide choice of other relaxations, regarded the kinema, providing its bi-weekly programmes, as their chief entertainment life. They looked forward to and expected its bi-weekly change.

Mears: I think Sir Arthur Jarratt has done the biggest disservice to the Trade that I have known since I have been connected with it.

Coun. G. Bravery (vice-chairman) said that unless Sir Arthur withdrew his statement they should refuse to book any films from his company.

Outside Renters Are Keeping 16-mm. Hotel Shows Going

A GROWING MENACE THAT MUST BE CHECKED

THE menace from free 16-mm. film shows—kinema admission prices—and the entertainment tax burden were among chief topics at the last meeting of the Hants and East Dorset branch of the C.E.A. at which Secretary H. H. C. Mitchener reported that the admission of a new member to represent the Classic, Southampton, brought membership to the 100 per cent.

Ald George Wright, referring to the discussion at the last meeting at Bournemouth, when complaint was made of film shows in hotels, said that 16-mm. projection of films in other than legitimate kinemas was a definite menace to the Industry and would increase unless there was some deliberate campaign to keep it in check.

One definite case had been mentioned and there were probably other cases of hotels giving shows to two or three hundred or more people, particularly on a wet night, just when the kinemas expected to be taking the money and at a time when they were meeting higher costs than ever before in the Industry.

The General Council had tackled the question with the renters but there were outside distributors who would go on renting films to hotels. Other authorities might raise questions of entertainment tax, which such displays might be avoiding, but that would help the problem of the kinema exhibitors very little. Not much could be done in that way over a show that the hotel did not charge for.

They must therefore definitely tackle the matter through the renters. They were asking kinemas, which were under every sort of regulation, to pay 40 and 50 per cent. for films, and all other shows must be put at least on all fours—and that would make them not worth while.

"If we fight and propaganda hard enough we shall at least check this unfair opposition. We must fight it at its source—the films.

"Some of the renters making 16-mm. films are in full support with us, and are putting on terms that make their exhibition very difficult, but some outsiders are coming into this business who are not so particular."

Vice-Chairman G. Bravery said there was not only the renter, but also the producer to whom a film went back after many years, and who then tried to get extra income from it in this way.

The Chairman, Coun. H. P. E. Mears, appealed to members to notify him of all cases that came to their knowledge of film shows for entertainment purposes—or including entertainment films—held otherwise than in kinemas.

Press Advertising

ARISING from a discussion over increased local Press advertising costs, the meeting instructed the chairman to approach the circuits to secure their co-operation in Southampton in a system restricting newspaper advertisement space for every kinema to a 2-in. single column space, on similar lines to an arrangement that has been in operation at Bournemouth for some time.

Nomination of a new member—E. Mawson (Classic, Soton)—was approved, and of a new nominee, S. C. Mills (supervisor), Regal, Salisbury.

Admission Prices

THE question of kinema admission prices was raised by the Chairman. Laundries recently had been allowed by the Board of Trade to add 2s. 6d. in the £1 to meet their rising costs of working—materials, new wages schedules, etc. He could not understand why an Association such as the C.E.A. was not powerful enough to get some similar concession.

They would be very pleased if they could get even 1d. on the ticket to put to the higher expenses they now had to meet. It seemed as though every other industry except theirs had been able to do it.

Profits were going to nothing, and the Exchequer was receiving its revenue at the expense of the exhibitor, and it was time the matter was taken up vigorously. They could not raise their prices because if they did the increase just went to the Exchequer.

Mr. Bravery said the trouble was that if 1d. increase was allowed ½d. of the 1d. would have to go to the film renter—which meant more money going to America. What they wanted was reduced cost of films.

Ald. Wright said big circuit kinemas were finding that their 3s. 6d. seat public was on the wane. It had been proved beyond doubt in the past that the success of the kinema had been low prices of admission to play to millions, whereas the live theatre never succeeded in playing to more than thousands.

They could not afford to charge too much for the people's entertainment, but what the public never realised was that they were only paying the kinema proprietor for their seat 8½d., 10½d., or for the top price 1s. 4½d—the rest going to the Government in tax.

In the winter the public came into warmth and comfort for three hours, with a million-dollar epic thrown in, for 8½d! And it cost that to provide the warmth and comfort.

To stop price increases— the spiral of wages chasing prices and prices chasing wages—the Chancellor of the Exchequer needed to realise that one thing he wanted to do was give a small percentage of the present tax back to the kinemas.

Kinemas, he added, were paying 33 per cent. of their takings in wages

Coun. Mears: And another 50 per cent. for the films!

Ald. Wright added that now that things were more difficult the butchers and the bakers had got out of the kinema business. Only the showmen were left in it, but now, for the first time in 30 years, he had a new file in his office, and it was headed "Percentage Claims for Reduction to the Renters." He had never had to have that before.

Ald. Wright: We must tell the public that we are fighting to keep their prices of admission down. Unless they get the tax reduced their prices must go up.

Presentation to R. Burns

IN recognition of his work for the C.E.A. in Southampton, Ald. Wright announced it had been agreed to present a craftsman-made wooden cigarette box to Robert Burns—who recently left the managership of the Forum, Soton, to become an A.B.C. circuit supervisor—which was inscribed "To Robert Burns, with best wishes from his exhibitor friends in Southampton"

Eros in Manchester and Liverpool

Phil Hyams, chairman of Eros Films, and Nat Kramer, sales manager, visited Liverpool and Manchester on June 3-4 to meet exhibitors and launch the local branches of the company. At Liverpool, W. J. Speakman (chairman, North Western C.E.A.) presided at a luncheon attended by about 18 exhibitors and held at the Adelphi Hotel, where Mr. Hyams explained the policy of the new company.

Harry Goodman is manager of the Liverpool branch of the company and J. Stern manager of the Manchester branch.

New Bristol Nominees

Changes in nominees of the Bristol C.E.A. branch are the Vestry Hall, Bristol, J. D. Atkinson in place of A. D. Buchanan; Town Hall, Bedminster, A. B. Atkinson in place of B. M. Buchanan. Change in membership, transfer, Rink, Swindon, proprietor and nominee, Major I. J. Ewins.

Otto Bolle, seen in the centre, bids farewell to the executives of 20th Century-Fox and British Movietone News at a cocktail party at Century House when he was presented with a silver salver. With him are Ken Hargreaves and Arthur Silverstone

G.-B. DRIVE FOR BRITISH FILMS

£425 in Exploitation Prizes

CASH prizes, totalling £425, are to be awarded to Gaumont-British circuit officials and managers in an exploitation drive for British pictures.

Outlining the scheme to KINE., James Forsyth, G.B. Public Relations Officer, said that John Woolf of G.F.D. had agreed to donate the prize money for the best exploitation of five selected British films.

A first prize of £100 will go to the manager responsible for the finest campaigns for the five films. There will be second and third prizes of £75 and £50, respectively. In addition, the first prize-winner will receive the Gaumont-British Showmanship Shield to hold for the year.

A further prize of £200 will be presented to the Gaumont-British circuit which, in the view of the judges, has put over the best combined scheme of publicity and which has received the most entries from its respective theatres. This prize money will be divided between the circuit controller, publicity manager, officials and managers. The Gaumont-British silver cup will also be presented to the prize-winning circuit.

The first three films selected are: "The Man Within," "The Loves of Joanna Godden" and "Captain Boycott." The other two will be announced later.

The judging panel will consist of John Woolf, E. H. Lundy, G.B. Director of Theatres, and James Forsyth.

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Rene Clair Comedy for Renown

The Rene Clair comedy produced in America, "It Happened Tomorrow," has been acquired for redistribution by Renown Pictures Corporation.

Starring Dick Powell, Linda Darnell and Jack Oakie, it was directed by Rene Clair.

Now there is a Chemical Shortage

THE executive of the Film Laboratory Association, meeting last week, discussed the whole position of the supply of chemicals. The position will remain critical until the national fuel crisis has been overcome. Members were warned that they must expect chemical deliveries to be made in small quantities and that they would not yet be able to revert to any large bulk buying.

It was decided to keep the matter under careful review.

C. J. Phillips, manager of the Pathe laboratory, is to represent the Association at the Brussels film conference. W. A. Fielder, the chairman, was appointed *ex-officio* member of the board of management of the C.T.B.F.

After Eastbourne

West Lancashire branch C.E.A. meeting has been deferred until after the Eastbourne conference, announces Coun. H. Simpson, J.P., chairman.

Managers' Society Launches Big Recruitment Campaign

"APPROACH FOR REGISTRATION TO HAVE EFFECT BY JULY 15"—*SAM BUTCHART*

SAM BUTCHART, national secretary of the Society of Cinema Managers, has reported to branch conveners this week that since March 11 he has circulated 6,500 applications for membership forms. The result he describes as "most heartening."

There are now sufficient founder members to warrant an approach to the Registrar of Friendly Societies for a registration of the rules of the Society. This will have effect by July 15. The list of founder members will automatically be closed on the day of registration.

Butchart goes on to outline the procedure to be adopted in the branches to step up the recruitment campaign by stating that it is hoped that Head Office will have completed the task of sorting out the first thousand applicants into branches and completing the relative membership cards by June 30.

The national secretary states that the completed cards will be forwarded to the branch conveners to enable them to complete the branch register. Conveners must then forward the cards to the members concerned along with a notice calling a meeting of the branch.

The report goes on to state that at these branch meetings arrangements should be made to split up the branches for recruiting purposes into a number of conveniently situated sub-sections, each with its own area sub-convener and small committee.

"Efficiently organised," says Butchart, "this method will most surely guarantee that the original target of 2,500 fully paid-up members will be passed."

British Location: The Edward Dryhurst location unit at work in Cornwall on WHILE I LIVE, which John Harlow is directing for release through 20th Century-Fox

BIG BUXTON DEA LIKELY

Interest in Ninety-Four More Halls?

THE acquisition by Har Buxton of the 2,680-seat Theatre Royal, Manchester, giv him control of four kinemas the central area, the others bei Theatre Royal, Market Street P.H and the Oxford Road P.H.

Mr. Buxton, who controls mo than 20 other properties elsewher has, according to the KINE. corr spondent, started negotiatio which, if successful, will give hi interests in a further 94 house now being operated under thr separate ownerships.

◆

Birmingham Hall Changes Hands

The Highgate Picture Theatr Birmingham, which was close during the blitz of 1940, has ju changed hands. Owned by th Highgate Picture Theatre, Ltd with which B. T. Davis is asso ated, it has been purchased by Ja Dean, of Thompson and Dea kinema equipment suppliers. is one of the houses of which th licence remains in existence, b its reopening is subject to th Justices' Surveyor's certifica being forthcoming. It has a sea ing capacity of approximately 70

Two at Hexham Sold

Bert C. Young, the advertisi agent of Edinburgh, has dispos of his two properties in the He ham neighbourhood—the Cinem Allendale and the Town Ha Cinema, Bellingham — to Fr White, of Chayston, Chatswor Avenue, Bishop Auckland, who, partnership with Mr. Pearson, w operate under the title of Dal Cinema Co.

Presentation to H. Goodma

Before leaving the Liverpo branch of RKO-Radio to take ov the managership of the Liverpo branch of Eros Films, Har Goodman was presented with plastic marble ink stand and co panion piece. The presentatio was made by N. Wilkinson (RK Radio branch manager) on beha of the staff.

The Northern Ireland C.E. Committee is to circulate a que tionnaire on the problem of fil rentals, and will be shortly mee ing to consider the replies.

A.C.T. QUESTIONS B.B.C. TRADE UNION POLICY

T.U.C. to Negotiate for Better Co-operation

THE General Council of the T.U.C. is to arrange negotiations with the B.B.C. with a view to pressing for official recognition and full negotiating machinery on behalf of the 12 affiliated trade unions who have members employed by the Corporation.

The Association of Cine-Technicians raised the question of the B.B.C.'s trade union policy at the annual meeting of the T.U.C. Non-Manual Workers' Advisory Council in London on June 3.

The Council supported a resolution condemning the policy of the B.B.C. in encouraging company unionism through its recognition of an internal staff association and withholding full recognition and refusing to negotiate with trade unions affiliated to the T.U.C. It asked the General Council to co-operate with affiliated unions to rectify "this regrettable policy."

G. R. Sandison, of British Equity, said he would like to endorse what Mr. Elvin had said.

There was more to it, he said, than the 13,000 workers engaged by the B.B.C. The B.B.C. was the only public corporation who had snapped its fingers at trade union recognition.

He added: "My organisation and the Musicians' Union are the two organisations referred to as being partly recognised. The B.B.C. had to recognise us, but those who are members of the permanent staff of the Corporation are excluded from our scope. In other words, if we don't get them before they go into the B.B.C., we cannot get them afterwards."

Sir Joseph Hallsworth, chairman of the Advisory Council, said a further conference of the unions would be convened after the General Council representatives had met the B.B.C.

World Federation of Scientific Film Makers

Representatives of organisations from all over the world interested in the production of scientific films are to meet this autumn in Paris or Cannes to discuss the setting up of a World Federation of Scientific Film Associations.

This decision has been taken after consultation in Paris between members of the Scientific Film Association, the Institut de Cinématographie Scientifique and U.N.E.S.C.O.

Third Kinema for Bangor

Bangor, County Down, looked upon as the number one seaside resort in Northern Ireland, with a population of nearly 20,000, has only two kinemas—the Tonic and the Adelphi—but it is to have a third in the shape of a luxury theatre on the sea front, to be known as the Astor. George Lodge and B. K. McGuigan are concerned in the venture.

Joan Caulfield and William Holden as they appear in Paramount's DEAR RUTH

"C.E.A. Opposed to Any Sort of Tax on Sunday Shows"

W. BERRIMAN TELLS BRIDGEND COUNCIL OF PLANS FOR NATIONAL CAMPAIGN

A CAMPAIGN against the Sunday opening charity levy is to be inaugurated by the C.E.A., according to a statement made last week by W. Berriman, of the South Wales branch.

Mr. Berriman led a deputation of local exhibitors to the Bridgend (Glam.) Council, which was invited to revise its original decision to impose a 10 per cent. levy on the takings of Sunday performances.

He said the C.E.A. was opposed to any sort of tax on Sunday shows.

"We consider it an unfair and iniquitous tax on people who are already heavily taxed," he said. "Fourteen per cent. of the gross receipts is collected for the Government in entertainments tax, and we, as an Association, are setting out on a campaign to fight this grossly unfair tax, inflicted on just one trade in the whole of the country."

It was unfair, he added, that any council or licensing authority should be permitted to probe into traders' business. All C.E.A. members in South Wales are to be advised not to accept any percentage offer.

Comparative figures submitted by the deputation showed that at Porthcawl a figure of £1 per Sunday had been accepted; at Kenfig Hill, 15s., while at Barry the tax had been assessed at a halfpenny per seat.

The deputation suggested to the Council that a fair and just figure for Bridgend would be on the same basis as at Barry.

The Council decided to relinquish its demand for 10 per cent., and agreed to negotiations with the proprietors of kinemas on the basis of a fixed sum per seat.

PRODUCER DEFENDS "CRIME DOESN'T PAY" SUBJECTS

J. Carreras and Ban Threat to Thurston Film

THE announcement that the C.E.A. is concerned over the production of "There is No Escape," the life story of Stanley Thurston, the ex-convict, has provoked a spirited reply from James Carreras, director of Exclusive Films, which is sponsoring the picture.

Mr. Carreras told the KINE. that neither his firm nor anyone else appeared to know of the existence of the C.E.A. resolution quoted in last week's issue, which forbids the man who has paid his debt to the State in full, and is trying to go straight, from acting in a film which, in order to ram home its message, shows him in a very bad light.

The whole theme of the picture, to the synopsis of which Scotland Yard officials raised no objection, is that however clever you may be, there is no escape from the long arm of the law.

Does it mean that the C.E.A. does not intend to give an ex-convict a chance to go straight, as it is obvious that had it just been the life story of Thurston with an ordinary actor playing his rôle no objection would have been raised?

We remembered films which have been shown all over the country of murderers and far more unsavoury characters — "Scarface," "Dillinger," "Public Enemy No. 1," "The Man They Could Not Hang," and now "They Made Me a Fugitive," and decided it would be a good thing to make this film, which was originally suggested by the Crime Reporter of one of the largest national papers. He thought a film of this nature would give a message to the youth of the country that a life of crime can bring nothing but misery.

We came to the conclusion that Thurston was genuine in his desire to go straight, and those who think he might be drawing a fabulous salary may care to note that he has only been paid £10 per week to cover his expenses.

FILM SHORTAGE

B. of T.: "Stock No Better Than Last Winter"

A Board of Trade spokesman states that there is still an acute film stock shortage. It is unlikely that newsreels, if they wanted to do so, could return to their normal length for some time to come. The reels have made a 33,000,000 foot per year cut.

The Board says there will be no more stock than during last winter.

S. African Shorts for Brussels Festival

A number of Pan African documentary films have recently been made in South Africa and two of these have been entered in the Brussels Film Festival.

One is "Airmail" dealing with postal communications in Africa, particularly the Belgian Congo. The second film is "L'Acier Africain," which is being entered by African Film Productions. It is the French version of their "Document of Achievement" and tells the story of the Union's iron and steel development.

Madge Meredith, Regis Toomey and Sharyn Moffett in CHILD OF DIVORCE, RKO-Radio's drama of modern marriage, to be Trade shown on Wednesday, June 11, at Studio One at 10.45 a.m.

INTO YOUR HOME?

EALING STUDIOS PRESENT

THE FILM THAT PUTS THE QUESTION

ME ?
wi
OHN
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STUDIO NEWS AND VIEWS

Korda Builds Hyde Park on the Shepperton Location: Team Work at Walton: "Hamlet" has Splendid Sets: The Boultings at Brighton

ONE of the largest location jobs I've ever seen is the Hyde Park set for Korda's "An Ideal Husband," at Shepperton. Constructed from a barren meadow behind the stages, this set, after serving its present purpose of re-creating Hyde Park Corner of 1895, will be preserved as a permanent outdoor lot.

It's a magnificent piece of studio craftsmanship and, when peopled with scores of extras in the colourful costumes of the day, with landaus, open carriages, and period bicyclists riding round the carriageways, it formed a glamorous spectacle.

The story of the work that has gone into the making of the lot is a tale of 60 days of high-pressure construction by Harold Bachelor and his large team of construction workers.

In the period prescribed they have changed a virgin field into a corner of fashionable London, with tarmac roads, great arches, flower beds, shrubberies and lawns. Large-scale navvying, involving the use of four bulldozers, three mechanical shovels, giant scrapers and numerous other machines for road-making, saw the job through.

The manufactured Rotten Row has an area of 13,000 sq. yds. To make it, approximately 10,000 sq. yds. of hardcore and 8,300 sq. yds. of tarmac were laid down. The carriageway is 300 yds. long, and the whole area covered by the set and its backgrounds amounts to 29,000 sq. yds.

To service this huge piece of construction a small town of marquees made up a colony on either side of the road leading into it from the stages. These housed the Korda contract girls, the extras, over 60 horses, numerous coaches, favourite dogs of the period and a large canteen serviced by a specially built field kitchen.

On the day I saw shooting in progress two jeeps on communications dashed around bringing up technicians and supplies. The weather was kind, and the set in action—showing the crowded, glamorous parade of a Sunday morning in the Park—revealed the full value of the work put into it—and also of the delightful costumes of the women. Cecil Beaton has certainly done a good—if expensive—job with these.

Altogether the set is a fine achievement and I particularly congratulate Bachelor on a splendid piece of organisation.

INTIMATE DIFFICULTIES

THERE is a happy family spirit at Walton-on-Thames, where Corfield's "The White Unicorn" is now in progress. It prevailed even over the aircraft interference and the great heat of the day. I watched a tricky intimate scene between Margaret Lockwood and Maxwell Reed.

It was shot in a corner of a low-ceilinged Finnish bungalow, and sound recordist Tom Meyer told me that from his point of view it had to be watched most carefully to avoid booming effects.

On the camera, Arthur Grant, using a new Vinten Everest, had to operate in a restricted area to capture the intricacies of the action, and Reg. Wyer, who was lighting the scene, had difficulty in locating all his lights to secure the effect he required.

These intimate scenes in semi-close-up are always exacting, particularly when the architectural peculiarities of the set restrict the placing of camera and lights. In this case team work, under the direction of Bernard Knowles, achieved quality without nervous tension.

Standing by was Brettan Byrd, who is doing the music for the film—an interesting personality whose engineering skill enabled him to do development work on Diesel engines during the war. He has just invented a new tandem bicycle, soon, he hoped, to be manufactured.

SPECTACLE FOR "HAMLET"

LAURENCE OLIVIER has been filming the Council Chamber set for his "Hamlet," and I'm told—although I'm not allowed to see it—that no more splendid setting for a film has been seen in a British studio since "Henry V."

The costumes of the leading players, Hamlet in his traditional black doublet and hose, the Queen with her pale-green satin dress, the King's royal-red robes, Polonius' biscuit-coloured cape, Laertes' green doublet with big billowy sleeves, are magnificent in their contrasts and designs. Each of the other players had a specially designed costume—the total effect, while emphasising no specific period in history, produces an imaginative and brilliant pageantry.

The Council Chamber itself is most impressive. It is about 100 by 80 ft., but by clever use of design, the impression is gained of endless corridors, leading from this main chamber in the castle. The steps leading to an upper gallery give the impression of great height. Here stand the trumpeters. From the vast pillars hang banners, perhaps the victory tokens of some recent war.

The most fascinating and striking feature of this great set are the murals and frescoes on the walls. Here are depicted ancient kings, warriors, saints and a wild boar, with other examples of early European art. Roger Furse, who is designing the production, and Carmen Dillon, the art director, whose scenic work is well known at Denham, carried out these murals in sepia tones. They are painted on flats over plaster and are after the style of the 13th-century paintings.

"BRIGHTON ROCK": POLICE HELP

TAKING advantage of perfect weather, the "Brighton Rock" unit, with director John Boulting, visited Brighton to obtain rear projection plates for the film.

Brighton police were exceptionally co-operative, and controlled the crowd to good effect during the scene in which an ambulance is called to collect the body of Kolley Kibber, a visiting newspaperman seemingly accidentally drowned.

When work recommenced in the studio on a large stage representing the visiting seaside concert party headquarters, Boulting was particularly pleased with the true-to-type atmosphere obtained in the pierrot troupe's opening number, which is entitled "Hallo, Hallo!" It was written by production manager Gerry Bryant, and is claimed by the entire unit to be the opening number to end all opening numbers!

Towards the end of the week the camera crew moved to the dusty surroundings of a Brighton police station, with papers, files and uniform caps strewn listlessly round the outer office, suggesting a hot summer day and reluctant activity.

PREPARING FOR OSTRER'S FIRST

WORKING in close collaboration with R. J. Minney, Norman Lee has been completing his share of the treatment and screenplay of the Ostrer-Premier subject "Queen of Love," a story of Paris during the second Empire.

Lee did the major part of his work in Paris and Monte Carlo, where he met Leslie Arliss, taking a vacation after finishing "Man About the House" for London Films. Together they visited the St. Maurice Studios, near Paris, where they found many interesting angles on film production, one particular, an entire house, complete with interior and exterior and with none of the usual break for lighting. The set was made t be broken at any point to adm lamps, while presenting a solid appearance at any camera angle as required.

"We kept our eyes open for suitable film types," Norman Lee adds, "and on an isolated stretch of beach between Nice and Cannes saw a young woman who had definite screen possibilities. Our estimate proved to be correct, for the elusive bathing beauty, upon closer acquaintance, turned out to be Rita Hayworth, on holiday from Hollywood."

Harold French, director, Michael Denison, new star, in his middle-age make-up, and producer Warwick Ward discuss a scene for MY BROTHER JONATHAN at British National, where the Associated British picture is in production. Below: Charles Saunders, left, directing location shots for John Corfield's THE WHITE UNICORN at Lillehammer in Norway

Peter Ustinov for United States: "Miss Blandish" at Twickenham

"VICE VERSA" COMPLETED

AS SOON as director Peter Ustinov had seen the final shots on "Vice Versa" safely recorded on the Harefield lot at Denham Studios, he flew from Heath Row airport for New York, where he will spend two weeks before going on to Los Angeles for a week.

In New York he will discuss his new play, "Paris Not So Gay," with Norris Houghton and Nancy Stern, of Theatre Incorporated, who will put on the play in the autumn.

The final scenes at Harefield were recorded on exactly the same spot where the last shots were directed by Peter Ustinov on his first film, "School for Secrets."

Now that "Vice Versa" is off the floor, film editor John Guthridge and musical director Anthony Hopkins will get busy on the cutting and incidental music. Star Roger Livesey is now appearing in the London production "Ever Since Paradise," and Kay Walsh goes over to Pinewood for her rôle as Nancy in Cineguild's "Oliver Twist."

ANONYMOUS PUBLIC - HOUSE

THE East End has come West for Ealing's "It Always Rains on Sunday." Art director Duncan Sutherland has done an effective piece of work in reproducing on the studio "lot" a composite Dockland area, with typical streets and landmarks, which East Enders will easily recognise.

There are various reasons why it is not possible to film these scenes in the East End itself. One of the least expected is the fact that the public-house which figures in the story must not be identified on the screen. It is the public-house frequented by the three spivs in the picture—Jimmy Hanley, John Carol and Alfie Bass.

Brewers are usually willing to co-operate with film makers—but they will not lend a real pub if it is going to show crooks among its patrons. The East End pub in "It Always Rains on Sunday" is therefore a fictitiously named house.

STOP PRESS: DICK BARTON

EXCLUSIVE Films has obtained quite a scoop—it has secured the world film rights for the B.B.C.'s marathon serial, "Dick Barton—Special Agent," through the Ted Kavanagh organisation. The company hopes to make the first of a series of four films for release in October, to coincide with the re-introduction of the programme by the B.B.C.

HEAT AT THE BUSH

WHILE Londoners were sweltering in the heat-wave the players of Gainsborough's "Rescue" have been enduring life in heavy overcoats and flying kit.

They have been filming crash scenes inside the wrecked Dakota, and although some of them have been almost overcome by the heat, they have kept going.

After two days' crowd scenes in Studio 4, at the airport where most of the passengers arrived after the rescue, shooting switched to Studio 6 for scenes following the crash.

Much of the time has been given to the antics of Italian opera star Anton Perami (Francis L. Sullivan), who has been driving the other occupants of the aircraft mad by incessant playing of his sole surviving gramophone record, which is finally broken over his head.

Guy Rolfe, the newcomer, who plays the efficient, practical pilot of the aircraft, has been cast as an Army deserter for "Snowbound," Gainsborough's screen story of Nazi loot buried in an Alpine cache. Details of this production will be announced soon.

MISS BLANDISH STARTS WORK

SHOOTING on "No Orchids for Miss Blandish" began last week at Alliance's Twickenham Studios. Jack La Rue has arrived from Hollywood to star as Slim—a worse type than Jack has ever been called on to play in his seventy villainous successes. Linden Travers plays the unfortunate beauty whose lack of orchids gives the film its title.

At Twickenham the first set, the Blandish home, was built and ready for the cameras to start rolling. Harry Moore, art director of "No Orchids" as well as of "Things Happen at Night," has been able really to "go to town" on the millionaire's residence.

KARENINA IN ACTION

JULIEN DUVIVIER has now started direction of "Karenina," which Sir Alexander Korda is producing. Vivien Leigh and Ralph Richardson are starring in this film, which has been adapted for the screen by Jean Anouilh, Julien Duvivier and Guy Morgan. Kieron Moore plays a leading rôle as Vronsky, Karenina's lover, with Sally Ann Howes and Mary Kerridge now announced in the parts of Kitty and Dolly.

Art director Andrejev has designed a typically Russian home for the initial scenes of this production, comprising entrance hall, staircase, living-room and bedroom of the Oblonsky residence in Moscow. With Alekan lighting and Bob Walker as camera operator, Duvivier began shooting last Wednesday on scenes introducing the Oblonsky family.

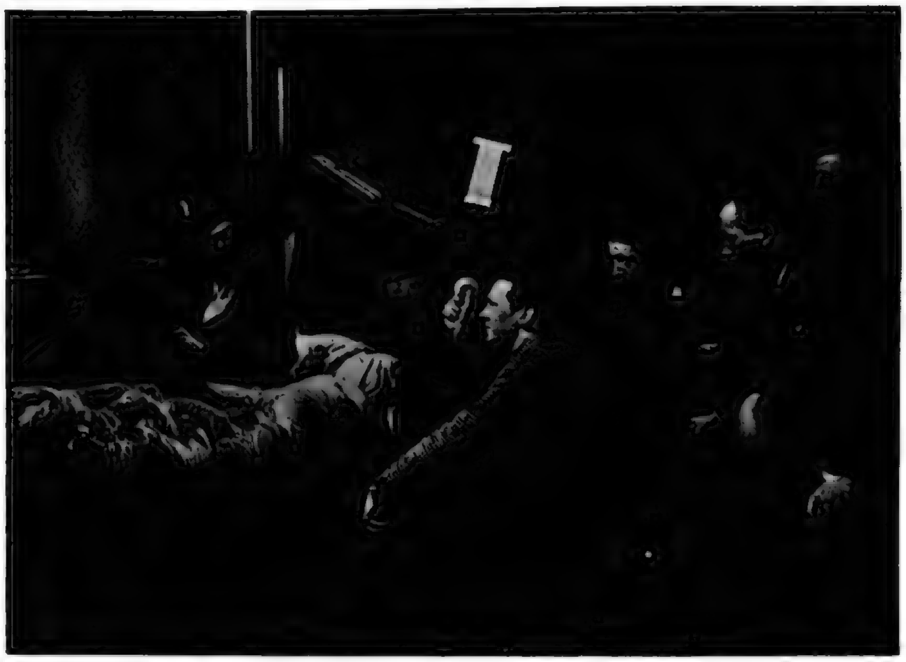
Cecil Beaton, with Persis Allen as his assistant, has designed the many beautiful period dresses for the production. Beaton is also acting as artistic adviser on décor.

CASTING FOR BURNS'S FILM

SHOOTING on the Advance's "Coming Through the Rye" commenced on May 28 at Kay Carlton Hill Studios, St. John's Wood. The story is a biographical study of the life of Robert Burns from a script written by Gilbert McAllister. M.P.

The following artists have been engaged: Trefor Jones, Molly Weir (I.T.M.A.'s "Tattie"), Stewart MacPherson (the B.B.C. commentator), Sylvia Welling, Alex Henderson, Shirley Dent, and Walter Saull's Scotia Singers

The producer and director is Walter Mycroft, and his assistant is George Shurley. W. Trytel is musical director and the executive producer is Arthur Dent.



Intent work by the crew to secure a dramatic bedroom scene with Googie Withers and John McCallum for Ealing's IT ALWAYS RAINS ON SUNDAY. Robert Hamer is directing, and with him are assistant director Cecil Foster Kemp, camera operator Jeff Seaholme, and assistant Peter Newbrook

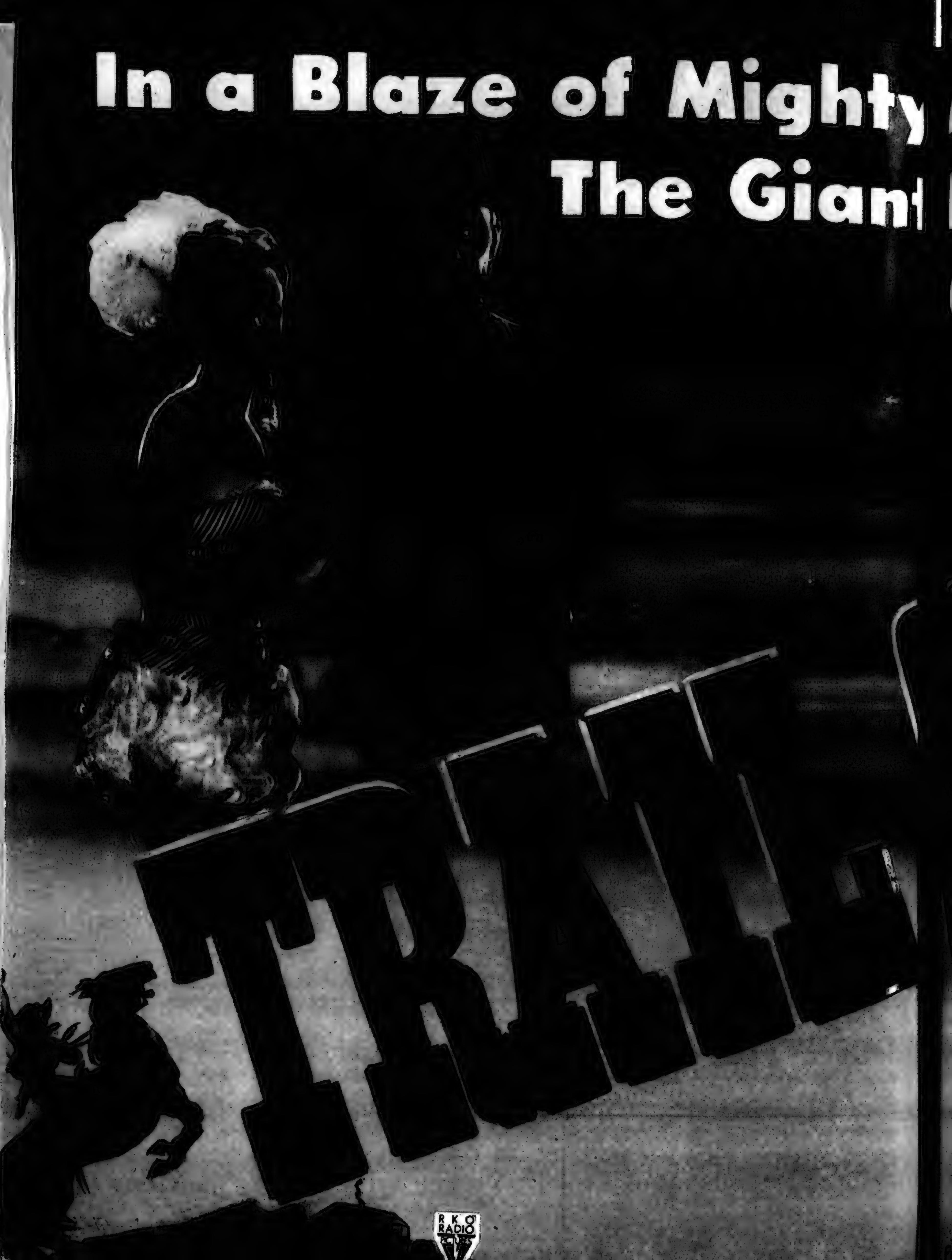
UNIT LIST FOR "ANNA"

The full unit list for "Anna Karenina," London Films' latest production to go on the floor at Denham, is as follows: Producer, Sir Alexander Korda; director, Julian Duvivier; associate producer, Herbert Mason; dialogue, Elizabeth Montagu; costume designs, Cecil Beaton; assistant costume designs, Persis Allen; production manager, Mickey Delamar; first assistant director, Tom Connochie; second assistant director, John Bremer; third assistant director, Edwin Cotton; assistant to production manager, John Alexander; continuity, Maisie Kelly; assistant continuity, Maureen Lanigan; production secretary, Maureen Duffy; Russian technical adviser, V. Wiazemski; lighting cameraman, H. Alekan; camera operator, Bob Walker; camera assistant, Irvin Panaman; clappers, John Kruse; sound mixer, Bert Ross; boom operator, Ken Ritchie; assistant boom, Kevin McClory; recordist, D. Tate; unit sound maintenance, D. Racine-Jaques; editor, Russell Lloyd; assembly cutter, John Ferris; assistant cutter, Tom Simpson; wardrobe supervisor, Bob Henderson; assistant wardrobe supervisor, Ivy Baker; wardrobe master, Arthur Newman; first assistant wardrobe, Paddy Harte; assistant wardrobe, Renee Coke; make-up, Harold Fletcher; assistant make-up, H. Terrington; assistant make-up, Douglas Forsyth; floor make-up, B. Fordyce; hairdresser, Helen Penfold; assistant hairdresser, Barbara Hodges; assistant hairdresser, Walleen Whitworth; stills, Ted Reed; floor stills, Ray Hearne; art director, A. Andrejev; associate art director, W. Shingleton; draughtsman, Harry Pottle; draughtsman, Ted Clements; draughtsman, Tim Bryan; production buyer, E. Rodrigo; set dresser, Len Townsend; publicity, Enid Jones; property man, G. Pickett; property man, H. Farley; property man, H. Bark; property man, R. Gathern; props charge hand, Bill Rolfe; floor props, F. Davies; floor props, C. Bark; floor props, E. Chandler; chief floor electrician, Don Ring; stand-by carpenter, Sid Wilcox; stand-by painter, Sid Couldrige; stand-by plasterer, Jack Roberts; camera grips, Joe Vincent.

"NO ORCHIDS" UNIT LIST

HERE is the full production unit list for Alliance's "No Orchids for Miss Blandish," which went into production at the Twickenham studios last week: Executive producer, James A. Carter; producer, St. John L. Clowes; director, St. John L. Clowes; production manager, Laurie Lawrence; production secretary, Marion Walker; first assistant director, Bert Dorset; second assistant director, Eric Pavitt; third assistant director, M. T. Whiting; director of photography, Bert Mason; camera operator, Bernie Lewis; focus, Peter Lambert; clapper, Stan Bolton; art supervisor, Andrew Mazzei; art director, Harry Moore; recording supervisor, George Burgess; sound recordist, John Mitchell; hairdresser, Jane Seymour; make-up artist, Lester Gardner; still photographer, Dick Cantouris; assistant still photographer, Puck Bishop; casting director, Nora Roberts; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Ellen Trustler; wardrobe assistant, E. Adamson; supervising editor, Eily Boland; cutter, Mike Del Campo; assistant cutter, Connie Mason; continuity, Shirley Barnes; assistant continuity, Ann Stanborough; studio publicity, Evelyn Barrie.

LEONARD WALLACE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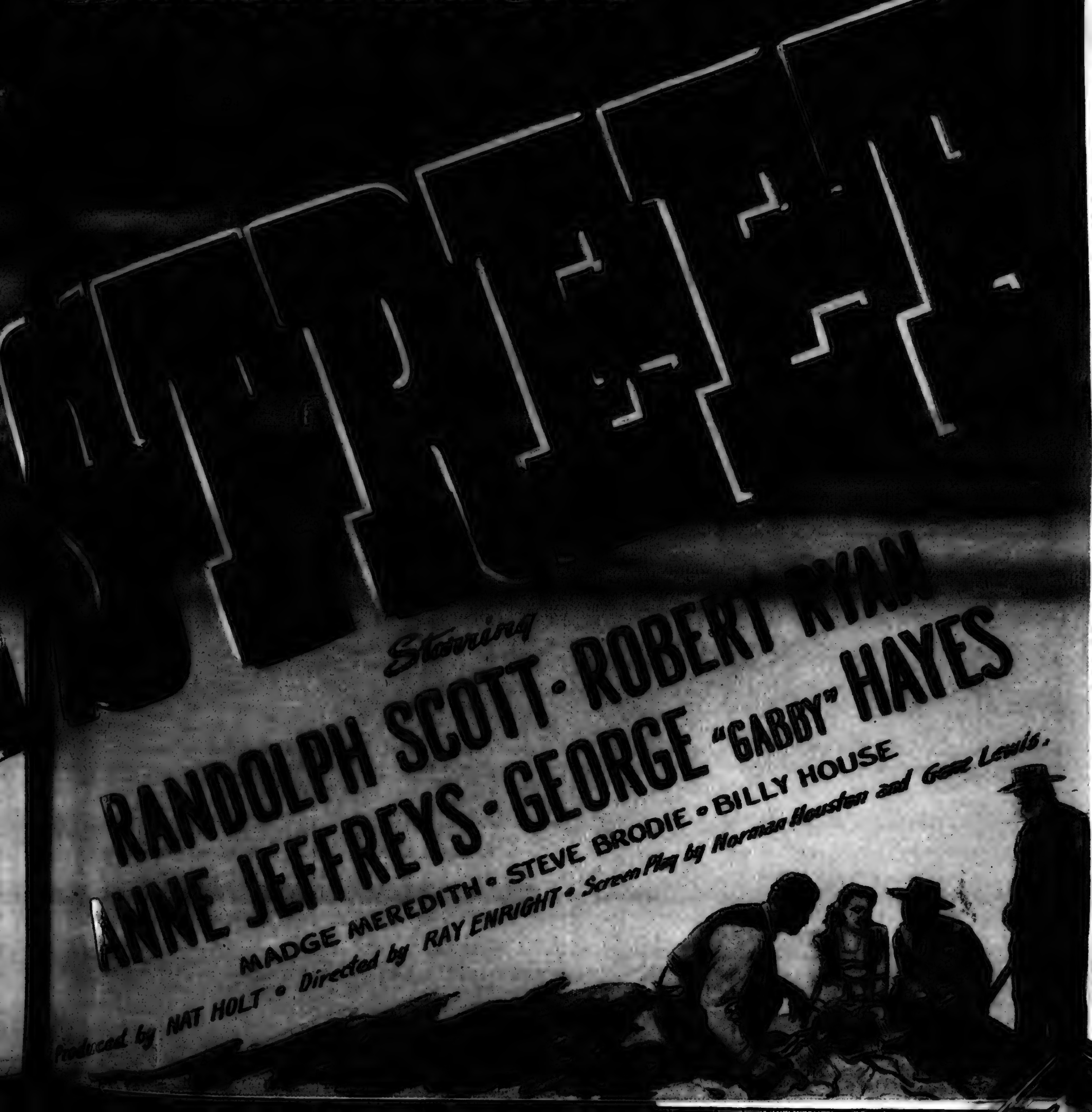

STREET
Starring
RANDOLPH SCOTT · ROBERT RYAN
ANNE JEFFREYS · GEORGE "GABBY" HAYES
MADGE MEREDITH · STEVE BRODIE · BILLY HOUSE
Produced by NAT HOLT · Directed by RAY ENRIGHT · Screen Play by Norman Houston and Gene Lewis

BOARD FREES TRADE WITH JAPAN

—But Army Rule Stays

A BOARD OF TRADE statement issued recently reports that the general effect of a new set of Orders (S.R. and O., 1947, 1031-3) is to permit trade in goods and transactions incidental to this with the Japanese State and private traders carrying on business in Japan. They remove Board control from money and property.

But there's a catch. Film producers will not be able to sell their product to the Japanese people through the legitimate commercial channels of a renting firm for some time yet.

Reason: The new Board relaxations do not affect the military regulations of the Supreme Commander of the Allied Powers in Japan. Film expansion into the markets of Japan must wait until the military says "Go."

Police Chief Talks to Cinematurians

H. J. Vann, Chief Constable of Birkenhead, in an address to Liverpool branch of the Society of Cinematurians, expressed appreciation of the co-operation of kinemas in showing slides in connection with the Safety First campaign.

An innovation at this meeting was the showing of slides.

J. R. Saronie, the North Wales exhibitor, recalled that many years ago he acted as photographer to the police force in Birkenhead.

G. Dudley West presided.

Kinema for Airport

Prestwick wants a modern kinema as part of the facilities of the airport. Departmental chiefs have advanced this suggestion as one of several designed to make the airport more comprehensive in its scope. Idea will now be passed to the Ministry of Civil Aviation for attention.

Members of the Film Renters' Table Tennis League at their finals night. Vic Alderson, R. Furmark, Stan Young (chairman), Vic Hewitt, Phyllis Bull, Harry Edwards, Tom Savage, Miss Williams, Morris Young, Johnny Teasdale, Miss Kemp, E. Tomlin (Trade champion—men's), Stan Darlington, Miss Norton, Frank Poole (League secretary), Daphne Harvey (Trade champion—ladies'), Jimmy Gough, D. Bradley, Sammy Larry (League treasurer), W. Turner

TRADE AT PLAY

Renters' Table Tennis Champions: Midland C.T.B.F. Golf Winners

THE championship semi-finals and finals of the Film Renters' Table Tennis League were held on Friday, May 30, at the Warner Club in Wardour Street, W.1, and despite the heat-wave there was an audience of over 100.

An interesting programme, specially compiled for the occasion, included a list of past champions, dating back to 1934, and a foreword by the League secretary, Frank Poole, one of the founders of the League. The president of the League, Joseph Friedman, was unable to attend owing to his visit to the States.

The results of the finals were: Miss D. Harvey (Paramount), ladies' singles; E. Tomlin (Columbia), gent's singles; Miss Kemp and Miss Williams (Warner), ladies' doubles; E. Tomlin and S. Darlington (Columbia), gent's doubles; League Championship—gent's (Warner); League Championship—ladies' (Warner), and the winning team for the new "John Woolf Trophy" (Warner). W. Turner, secretary of Warner Bros., presented the cups and trophies.

Any clubs in the film and allied trades desirous of entering the League's competitions next season are invited to get into touch with the secretary, Frank Poole, at 10, Airthrie Road, Goodmayes, Essex, or at Twentieth Century-Fox, Century House, Soho Square, W.1.

A Sporting Gesture

The annual golf tournament in aid of the Midland C.T.B.F. took place on Sunday, June 1, at the Walsall Golf Club, and resulted in over £26 being donated to the funds. Prize-winners were:—

Kinema Trades Cup, Senior Section.—M. Heard (British Lion), score 96-18-78. Runner-up, David Ludlow (Cinema Services), 99-18-81.

Kinema Trades Cup, Junior Section.—J. L. Brain (Director Avion Cinema, Aldridge), 96-20-76. Runner-up, Arthur Dowding (manager, Kingstone Kinema, Birmingham), 99-20-79.

Allied Trades Cup.—Arthur Knowles and Fred Holt, 75-8½-66½. Runners-up, N. Donaghy and Dr. S. Edwards, 86-18½-67½.

Best Gross Score.—H. Stanford (Futurist, Birmingham), 96-13-83.

Ladies' Competition.—Mrs. B. Hudson and Miss A. Clarke, 42-9½-32½. Runners-up, Miss D. Bryan and Miss E. Stanley, 52-13½-38½.

N. Ireland Golf Date

The Northern Ireland Trade has decided to revive the annual golf tournament. It will take place on Sunday, June 29, at Greenore, when members will be allowed to bring two friends. The main prize will be the Wilton Cup.

York Corporation has approved the transfer of the licence of the Odeon from Ernest Clifford to Charles Kenneth Simpson.

Greta Gynt, Maxwell Reed and Eric Portman in a scene from the Sydney Box-Gainsborough production DEAR MURDERER, to be released by G.F.D. The film is based on the stage play by St. John Legh Clowes

TORQUAY AND PAIGNTON STUDIO PLANS

Promoters to Appeal

APROPOS the Torquay studio scheme, F. W. Baker, the spokesman of the syndicate which is proposing to establish film studios in the Torbay area, told the KINE. that it was quite inaccurate to suggest that if the negotiations for the use of buildings at Oldway, Paignton, proved successful it would mean the abandonment of the proposed establishment of a studio at Watcombe, Torquay.

The two schemes, Mr. Baker explained, were complementary, and the Paignton plan could be carried out only in conjunction with the other.

As to the Torquay Town Planning Committee's refusal to approve the most recently suggested site in Moor Lane, Watcombe, Mr. Baker intimated that the promoters would appeal to the Minister of Town and Country Planning if the Torquay Town Council adopted the Committee's recommendation.

FORMER MANAGER FOR TRIAL

Alleged £1,494 Thefts

Appearing at a special court at the Shire Hall, Nottingham, on June 2, William Lilburn Ross, of 80, West Crescent, Beeston, was committed for trial to the Notts Assizes on a charge of stealing between November, 1946, and May 10 of this year £1,494 10s. 9d., received on behalf of his employers, Henton (Midlands), Ltd.

The prosecutor said that Ross had been manager of the Majestic, Beeston, since May, 1946. It was his duty to make a daily return sheet, the original of which went to London, and to bank the takings daily.

Where the takings were especially heavy he was expected to bank them the same night through the night safe. In the early days he did all that was required of him, but later in the year he began to slip behind. At first he did not pay in for three days, and as time went on the period grew and eventually he went as long as a month.

It was alleged that, when charged Ross said the money was first used to make good maintenance arrears to his wife, but later the money was taken for his own use for betting.

Harry Goodman, Derby Road, Nottingham, managing director, said he paid Ross £7 a week when he first engaged him, and later he increased this to £9.

Ross was allowed bail.

Aid for Flood Victim

Collections taken during the week at the Carlton, Odeon, Haymarket, and Regent Cinemas in Norwich to aid the Lord Mayor of London's National Flood Distress Fund amounted to £202.

Godiva Cinemas, Ltd., will from now on be known as "Godiva Properties, Ltd.," with registered offices at the Rex Buildings, The Esplanade, Bognor Regis.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

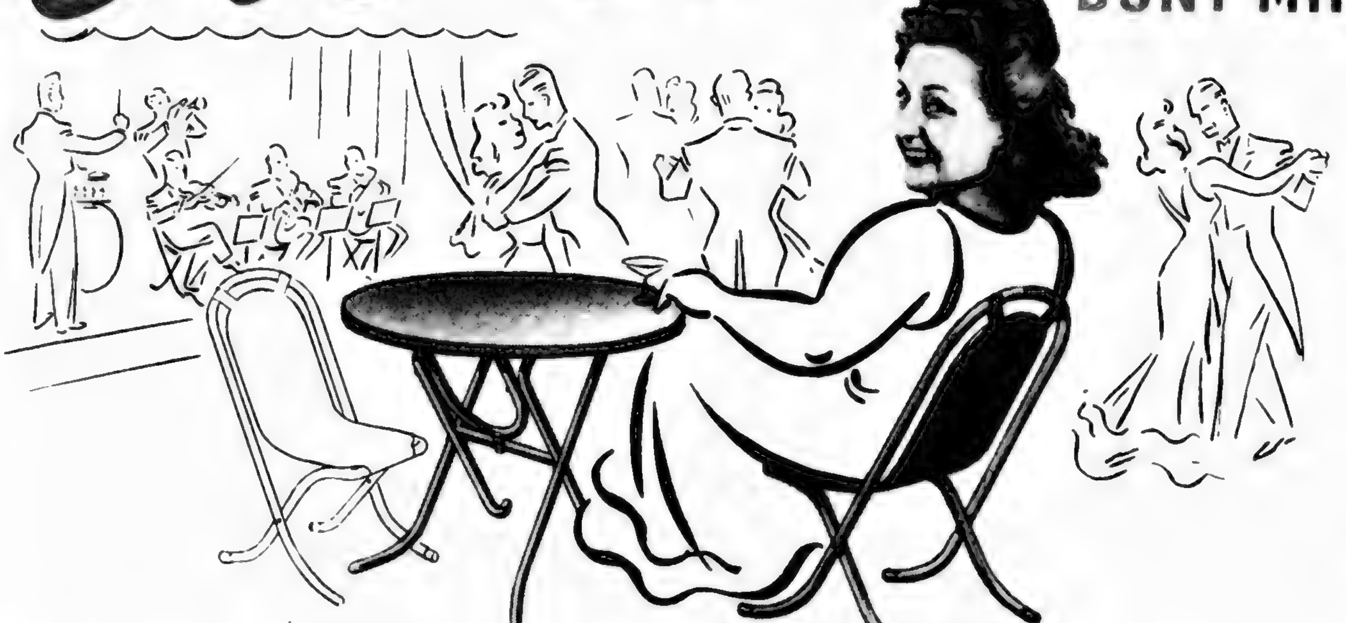
MUSIC • PEOPLE • TRADE SHOWS

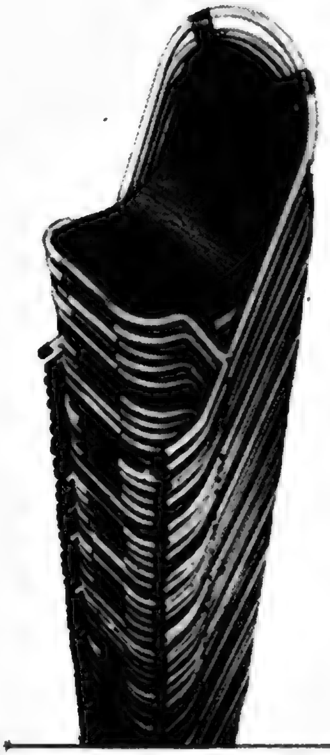
"Sit it Out? -DONT MIND IF I DO!"

says

TWO-TON TESSIE O'SHEA

Star of Screen, Stage and Radio





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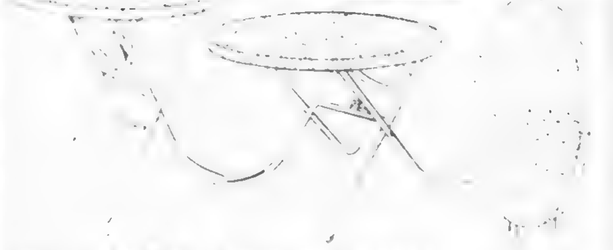

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MANAGEMENT

by THE MANAGER

A Heat-Wave Headache—How are We Going to Cut the Losses?

CAME the sun—and we managers didn't know what to do about it! After several summers of indifferent weather we were starting to lull ourselves into a sense of false security. We began to believe that, winter or summer, business stayed near enough the same, and that pretty good.

Consequently, our minds were just incapable of dealing with the incredible dive taken by business when the Whit heat-wave commenced. In fact, I have only just realised that there are in the business fellows managing kinemas who have never known a real sizzling summer season with seats at a discount.

Most of us are considering plans to combat the tough times that may lie ahead and views about the solution vary considerably. Must we ruthlessly carve expenses, and cut our losses, or should we spend in an effort to make good the ravages imposed on our business by hot weather?

Particularly, it is imperative to decide, firmly and without regrets, whether or not the cost of an extravagant exploitation campaign is warranted. This must be considered with the full knowledge that a working loss may be incurred on the week in any case. The query is whether that loss can be reduced with exploitation, after meeting the cost of the additional publicity. The problem becomes particularly acute if the programme is on a percentage. Ten pounds' worth of extra publicity may mean a gross expenditure of £16 or even £20. Is your campaign likely to bring in that amount?

One managing director I had worked to an uncompromising rule of thumb. So soon as fine weather came he made me cut, and cut ruthlessly, on publicity, even although, in normal times, he was most generous in the exploitation allocation, and never quibbled if I went over the top. He made me cut out every item of weekly advertising not contracted for.

He was quite happy to look at his balance-sheet and point out how much more money we would have lost if he hadn't ordered the cuts. He cut staff down to the minimum number required to operate the theatre, assuming that no one was ill, and he booked as many pictures as possible on a straight rental. It is only fair to state that this particular exhibitor is reputed to be a shrewd and successful operator of theatres.

"Bank Nights"

I KNOW of other managers who are already lining up competitions and special stunts. I am inclined to view these with suspicion. I shall never forget the pre-war wave of "Bank Nights" that swept the United States. Competitive exhibitors went for bigger and better Bank Nights, with suites of furniture, radios, cars, and even houses as prizes. The fever became so intense that business went as flat as a pancake on ordinary nights.

There, as I see it, is the danger of special stunts, competitions and one-night stands. In a very short space of time patrons think they're being twisted if they don't get something more than pictures.

In the past, many exhibitors used to rely upon a hardy annual which did good service, and I see it already re-emerging in many situations, that is the modest campaign recommending the coolness of the kinema on warm, sultry evenings. It would be most difficult to prove that this does not bring in a fair return for the money spent, even if only in good will.

I see no purpose in reducing staffs. For one thing, it is difficult enough to get them under any conditions, and we want this business to be a permanent livelihood for decent working-class people. There is plenty of cleaning up and polishing to be done after the ravages of war, and surplus labour in the summer is an economical and satisfactory way of carrying out a complete clean-up.

It is my experience that uniformed staff, far from resenting this sort of work, enjoy it as a pleasant change from the normal routine. There must be divergent views about the problem, perhaps I'll hear some of them.

Renters' Exploitation Sheets

WHILE I'm poaching in "The Showman's" province I just must have a couple of sneaking pot-shots at the renters' publicity departments. First, my bi-monthly complaint about the late delivery of campaign sheets. Make no mistake about it, "exploitation chiefs," you have a far better chance of getting managers behind you by giving them the dope on a film well in advance rather than by offering them money in prizes for exploiting films they know nothing about, except what Josh Billings and the critics of Fleet Street dish out to them.

Secondly, will layout experts lay off encroaching on some of the excellent blocks and designs in the synopsis and exploitation sheets? Does it occur to you that cut out these make excellent preliminary publicity for the pictures concerned, that is, of course, if the material reaches the theatre in time to be used?

Nothing is more annoying than to find a caption or announcement splayed all over a good lithographic scene or head. The same applies to advertisements in Trade papers; don't put the Trade show announcement in a place where it intrudes on the advertisement and so deprives us of the use of the ad. in our own displays.

Projectionists and the Studios

A WELL-KNOWN and respected chief projectionist suggests that it would be a good thing for the business if junior projectionists were made to serve a probationary period at the studios, and so learn how pictures are made.

I think in normal conditions that would be an excellent idea, but I venture to suggest that we should creep before we try to walk. Frankly, I feel that the technicians should concentrate on teaching probationers how to show films before bothering to show them how to make them. It seems that, at the moment, the youths are too impatient to learn.

BRUSH UP YOUR "THEATRE" VOCABULARY

The Stage Can be a Valuable Asset if Used Properly

DEAR "MR. MANAGER,"—

Your ever welcome page has just been thoroughly digested.

I, too, am one of those who are "theatre," and fully endorse all you say on the subject. All managers should be conversant with backstage terms, but it is really surprising how few know our beloved jargon.

Not many moons ago I showed a certain manager my stage, mentioning various innovations, and pointing out the satin borders, he said, "Oh, those fly sheets!" We have a decent stage here, which was poorly equipped when I took over in 1942, but with many hours of work has been equipped with 16 sets of lines, magazine foots, battens (three), floods and spots.

You see, I was a pro, and to me the stage is my second home, and I have seen that it has been fully made use of. Quite a number of shows have been staged, including two miniature pantomimes with four full sets (all painted by myself), so 16 sets of lines came in useful. My operating staff was taught the various terms, also how to trundle, swag, trim, dead off, and these boys were absolutely "green" when I came here.

You are right: we must not let them die out, and, after all, a stage can be a big asset whether we stage acts or not. I make a speciality of changing and rearranging drapes, adding set-pieces, etc., throughout the year. It is unfortunate that we are not allowed to use lighting at the moment (a sore point with me), which means that much of the effort is wasted.

On the subject of larger screens, personally I do not favour the increased size. Having visited several halls, I felt that the picture was too large for the building; it robbed me of the intimate feeling one should experience when viewing the picture.

I had the impression that I was sitting bang in the middle of the screen, and could not "take in" the whole picture. This was the impression from the front row of the circle in each theatre. Lighting, however, appeared to be satisfactory.

I prefer the smaller screen, where one feels that a hole has been knocked in the back wall conveying the illusion that the picture is a real live affair going on outside.

This half-price business can be very embarrassing at times; it will certainly be a good thing if we can have an official ruling on the matter.

Carry on with the good work; as a pro and a showman I appreciate your page, and as an "independent" manager, still get a kick out of the business. All good wishes.

EDDY G. CLIFTON, Manager.

Alexandra Theatre,
Newton Abbot, Devon.

SHOWMANSHIP

Renter Aid for the Independent on a Fifty-Fifty Basis

THERE are various schools of thought on the subject of exploitation, and whenever managers meet one can always expect a lively discussion on the pros and cons of this or that method of publicising a kinema or a particular film, whether the expense is justified and whether the extra effort is worthwhile.

I belong to the school which believes that it pays to advertise, no matter what method is employed so long as it keeps the kinema in the public eye and in no way lowers the prestige of the business.

In my notes recently I expressed the opinion that the selling of pictures should be in the nature of a combined operation, with producers, renters and exhibitors sharing equally the responsibility. Many managers of the smaller independent houses and even of second-run circuit houses have told me, however, that they seldom receive assistance from the renting houses, and it is difficult to make a worthwhile extra effort on the allowances available to them for publicity purposes. At least one major renting house is prepared to share the burden.

I refer to Pathe. I have had a long talk with their exploitation manager, R. N. Paterson, former journalist and Odeon manager, on this point. He tells me that his department is prepared—and in fact is already doing so—to share the cost, on a fifty-fifty basis, of extra publicity with all and sundry—circuit, independent or what have you.

He has a small team of exploiteers under his wing and wherever possible their services are placed at the disposal of a manager to assist in the organisation of local campaigns. When this is not possible he will prepare a suggested scheme and supply the necessary material.

Incidentally, planning of Pathe's exploitation aids commences, so far as British films are concerned, with the completion of the original script. And in the production stages special stills are taken with an eye on the possibilities for national tie-ups. Consequently, publicity material is devised to make ready-made tie-ups with local traders or a particular commodity. It is also designed in a manner and size which will be acceptable to the trader concerned.

Particularly useful are the attractive black laminated plastic panels supplied in pairs, one carrying film and theatre credits and the other the tie-up material. Another useful idea is the enclosing of selected stills in a "Silktex" plastic casing. This prevents curling up, as often happens when a still is placed in a shop window. Moreover, they are attractive and most acceptable gifts, which is, of course, a good way of building up star appeal.

This aspect of film publicity is considered to be of paramount importance at Pathe headquarters. During recent weeks a series of personal appearances have been organised not only for recent releases but as part of the prestige build-up for the company's stars and feature players.

Bonar Colleano, junr., and Diana Sullivan recently visited kinemas in South London as a tie-up with the Road Safety Committee of the Wandsworth Borough Council for "While the Sun Shines."

When "Temptation Harbour" opened in North London, Margaret Barton, a Wembley girl, made personal appearances at the Ritz, Neasden, and the Regal, Wembley. Later in the same week Margaret Barton and William Hartnell visited the Regal, Kingston, and a few days later Hartnell distributed prizes won in a competition organised by the manager at the Ritz, Edgware.

Personal Appearance

"I BELIEVE," says Henry Kerr, manager of the Balham Odeon, "in creating conditions which make it unavoidable for the Press to overlook what is happening here," and by way of example I quote the way in which he put over a personal appearance by Margaret Lockwood when he was showing the reissued "Wicked Lady."

He issued polite invitations to all the local papers to an informal reception to meet the star of picture. A. E. Wilson, film critic of the London St was also persuaded to attend, and 200 quads w fly-posted with news of the "Lady's" visit.

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

E. W. Cross, Balham Picture House, London.

Charles Smith, Odeon, Whalley Range, Manchester.

H. W. Dixon, Odeon, Peckham, London.

E. P. Hills, Princess Cinema, Peterborough.

Bill Brown, Ritz, Hastings.

The result was that reports appeared in no fe than five district papers covering a wide area South London and, of course, the usual throngs eager patrons. Kerr pays tribute to Miss Lockwo who took the unusual trouble to visit the Od earlier in the day for a rehearsal.

It is pleasing to be able to record such co-operat in times when one sometimes hears criticisms of attitude in regard to "personals."

Second Strings

STAR personal appearances are now an establis custom of the business, but valuable public can sometimes be obtained by introducing play who are not so well known to the public.

For instance, Jack R. Chapman got Lieut. J Hoy on to the stage of the Streatham Regal (A.B. in connection with the screening of "The L Chance," in which he appears, and thereby obtai 48 inches of free space and illustrations in seve of the local papers which gave the film a use lift

Similarly, he had Oscar Natzka, the singer, at kinema to increase interest in "Meet the Navy."

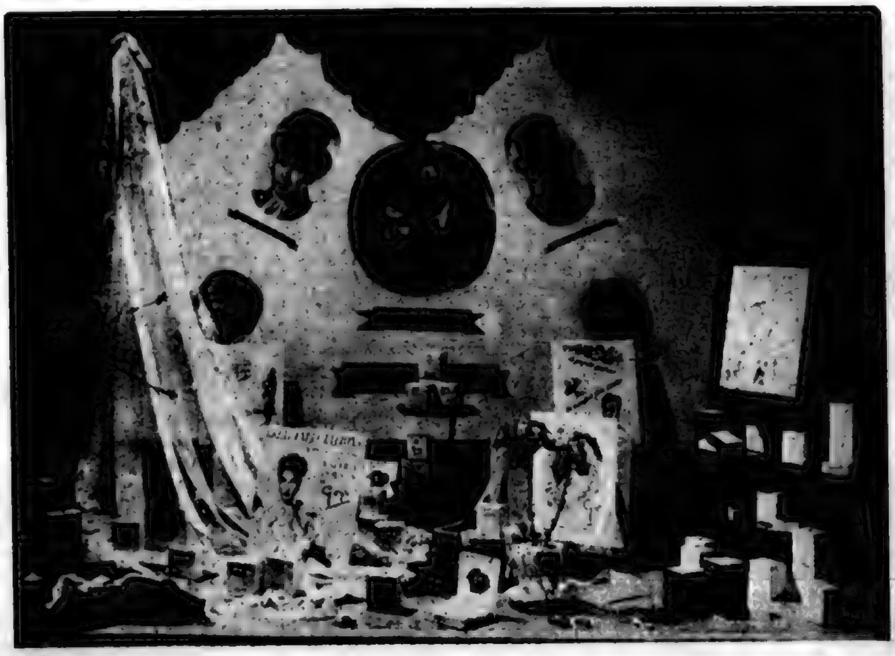
Unusual Competition

TO stimulate patron interest during Odeon's " Showtime Month," E. W. Meadows, of Odeon, Manchester, ran an Admissions Forec Competition.

Posters and slides announced the total number people who had seen "My Favourite Brunette," then followed an invitation to patrons to submit nu bers of admissions in one total for the next th screenings. Complimentary tickets were awar to the first 50 correct or nearest estimates.

For "If I'm Lucky," Meadows invited his patr to send in experiences of a genuine incident in th lives. As with the "Admissions Forecast," t captured the imagination, and many weird and qu stories were received. Here again compliment tickets were awarded to the most authentic.

In his publicity job for "The Razor's Edg Meadows arranged an interesting tie-up with Manchester Corporation Gas Department. Art car worded "The Razor's Edge—so keen and brig



Here is a neat, artistic display arranged by R. H. Lloyd, Odeon, Henley-on-Thames, for GREAT EXPECTATIONS (G.F.D.). It was based on the national tie-up with the new Goya perfume, named after the film, and dedicated to Valerie Hobson, the star

This is a JAEGER
THIS MODERN AGE
ODEON

One of the new type road-making machines attracted the attention of passers-by at Llanelly. O. T. Lewis, of the Odeon, quickly seized the opportunity to boost THIS MODERN AGE, and obtained permission to display the tie-up card, seen in the picture, on the machine requires hot water, day and night," were on show at all display counters in the large showrooms, together with similar worded cards announcing the playdate and theatre.

In addition, hat shop tie-ups were also arranged, with the slogan, "Everybody will take their hat off to 'The Razor's Edge.'"

The Right Direction

SIX arterial roads converge upon the city of St. Albans. This fact gave H. Hubball, of the Grand Palace, an opportunity to boost "Dead Reckoning" by using an adaptation of the signpost stunt.

Large arrows were set up on each of the main roads about one mile from the city centre. The arrows bore the wording, "You're headed right for 'Dead Reckoning.' Grand Palace, now."

Additional directional arrows were affixed to hoardings within the city limits, signposting the way to the kinema. Here a large poster informed the readers that they had arrived by "Dead Reckoning"—a clever twist on the film title.

An Oriental Flavour

THE Oriental background of "Temptation" was emphasised in Charles Smith's publicity for the film at the Odeon, Whalley Range, Manchester.

In the show window adjoining the pay-box he built up a desert scene using sand brought back from a trip to Southport—(Well, one never knows . . .). He moulded two pyramids from plaster and used pieces of broken mirror for pools of water, alongside which clusters of palm trees were arranged. This effect was also used in a foyer display.

Two tie-ups were also organised with a book-store and a gown shop.

Consistency at Finchley

L. E. BENJAMIN, Odeon, Finchley, has a record for consistency in exploitation and has put in some useful work for recent films.

He made the most of the personal appearance of Denis O'Dea for "Odd Man Out" and made an effective tie-up with Finchley's leading hair stylist for "My Favourite Brunette."

The local Smith's bookstall displayed a 4-ft. display board for "The Razor's Edge," and apart from this Benjamin arranged for the booklets, containing photographs of the stars, to be distributed to the local bank, four restaurants, two bookshops and in the Odeon café.

Smith's also co-operated with a display for "Notorious." This was backed by the circulation of bookmarks through the medium of bookshops and libraries, including the Hampstead public library.

Local newspaper film critics were also invited to a special showing of the film, and this, of course, resulted in considerable free editorial space.

Benjamin tied-in with Woolworth's for a window display of cosmetics linked with "California." Flowers provided another angle for a window display at the local florists.

Dickens Quiz

A DICKENS Quiz contest was organised by L. W. Graves, of the Odeon, Lowestoft, for "Great Expectations."

Six quotations from Dickens' novels were listed, and entrants were asked to name the books and characters with which they were associated.

Graves also arranged a store tie-up, using some of the original costumes worn by "Pip" in the film.

A Knock-out

HEARING that Joe Baksi was making a tour of the coal mines, W. Huish, of the Lido, Bolton, arranged for the boxer to make a personal appearance at his kinema.

Hundreds of people unable to gain admission queued outside the theatre, which was ample reward for Huish's enterprise.

Odd Numbers Lucky

A NOVEL idea was used by J. C. Elliot, of the Odeon, Gateshead, for "Odd Man Out."

Four weeks prior to showing the film he persuaded the editor of the local paper to choose odd ticket numbers which would be sold during the four weeks. Patrons were then advised: "Don't drop your ticket. You may be 'Odd Man Out.'"

The names of the patrons receiving the chosen tickets each week were published in the paper. A window display was also arranged with the Gateshead Co-operative Society.

Sutton Coldfield Campaigns

W. E. RUSSELL, Odeon, Sutton Coldfield, put in some intensive work during the Odeon April Drive.

For "Till the End of Time," a grandfather clock, borrowed from a local furnisher, was displayed in the foyer with a poster worded: "When the clock stops it marks the end of time, and also an opportunity for someone to see 'Till the End of Time' as guests of this theatre." Guest tickets were awarded to the persons giving estimates nearest to the time at which the clock stopped.

Fifteen hotels displayed the notice: "The Colonel says: 'I never want to hear "Time, gentlemen, please."' He would prefer to stay 'Till the End of Time' at the Odeon."

To publicise "Meet Me at Dawn," Russell had 50 d.c. posters displayed on fences in the district. They read: "This is not the style of fencing you will see in 'Meet Me at Dawn,' starring Sutton Coldfield's own Hazel Court."

Apart from this, Russell persuaded the local Press to devote one-third of their front page to the life story of Hazel Court.

A display of Radar equipment was arranged for "School for Secrets." Russell also had two Army Radar trucks decorated with Odeon quads, touring the town and outlying districts.

Visit of Indian Actress

LEARNING that Snehaprabha Pradhan, an Indian film actress, was staying in Brighton, Fred Bull, Odeon, Lancing, arranged for her to visit the kinema's Children's Club. She spoke about India and the fifteen films she had made there.

Patrons Participate

"TEMPTATION Harbour" (Pathé) is not an easy subject to exploit, but R. Knight overcame this obstacle neatly at the Winchmore Hill Capitol with the assistance of resident organist Gilbert Handey and visiting organist Harry Fields.

From the stage Mr. Knight reminded patrons that probably at some time or another they had had the inclination to step behind the footlights and experience the sensation of having an audience of 2,000 seeing and listening to them. He then invited volunteers to step up, sing the chorus of one of nine selected songs and then "tempt" the whole house to join in. The winner each night was invited to see the film as his guest during the following week. At the close of the show he introduced Charles Craig, North London representative in the Carroll Levis SSAFA finals at the Coliseum, who added his own words of recommendation for the film.

Film Contest

A CONTEST was organised by G. C. Dilley, Ritz, Edgware, in conjunction with the local paper, for "Temptation Harbour."

A question was put to the audience from the screen. This was: "Have you ever been faced by a temptation you found it difficult to resist; and, if so, did you fall for it, and what was the ultimate result?" The entries were judged by the editor of the paper. William Hartnell made a personal appearance and presented the prizes.

Local Critics

AN amateur Film Critic Contest was organised by H. Kennedy, Odeon, Muswell Hill, in conjunction with the local Press, during the Odeon Monthly Drive.

A prize of one guinea was awarded for the best criticisms received on each of the four films shown.

Liverpool Cabaret

W. ROBERTS staged a "floor show" at the Reo, Liverpool, in connection with the showing of "London Town."

Entitled "London Town Cabaret," it lasted for one hour and included a female impersonator, tap dancers,

YOU CAN BUY ALL TYPES OF
FLOWERS IN OUR WINDOWS
BUT where is the
BLACK NARCISSUS ?
STATE
DEBORAH KERR DAVID FARRAR

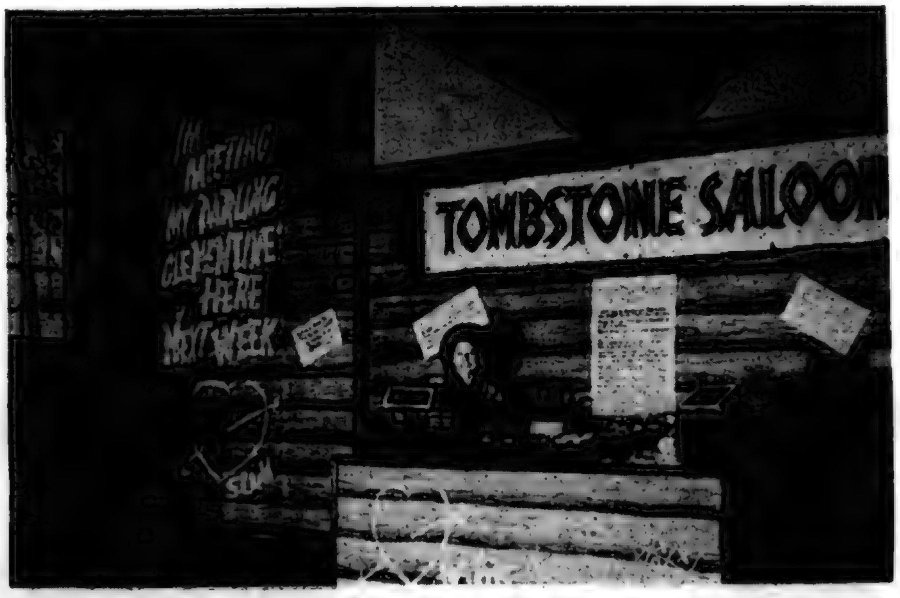
The title of BLACK NARCISSUS (G.F.D.) provides an obvious tie-up angle with flower shops. This tastefully designed example comes from John Read, Gaumont State, Kilburn

OF TWO WORLDS
MEN OF TWO WORLDS

A section of A. A. Allen's treatment of the foyer of the Dominion, Bispham, for MEN OF TWO WORLDS (G.F.D.). It was made from one streamer, five art posters and thirty other "props"

Way Out West

George Bernard, Odeon, Bury, set up this Western saloon in his foyer for MY DARLING CLEMENTINE (20th Century-Fox). The island pay-box was also turned into a log-cabin



Wyn Jones and her Three Smart Girls, and manager Roberts and partner in a special act. Roberts and his partner danced "The 'Ampstead Way" and then invited members of the audience to come up on to the stage and try it.

Roberts also laid emphasis upon the Odeon service. Photographs of his thirteen usherettes were displayed in the foyer, with the caption: "You can see the Gorgeous Dozen-and-One Girls in 'London Town' next week—*but* the Reo's Dozen-and-One Girls are *always* at your service."

Radar Exhibition

A RADAR exhibition in the foyer and a "Boffin" competition were the major items in J. L. Cull's exploitation for "School for Secrets" at the Odeon, Cheetham Hill. Apart from these, he had a tie-up with the local Cossor agent.

As a street stunt for "Mrs. Loring's Secret" a paper boy carrying a contents bill announcing "Great Mayfair Scandal" distributed leaflets to factory workers. Three music-shop tie-ups were also arranged.

Dundee Drive

J. DYE, Empire, Dundee, put in some useful work for the Circuit's April Drive.

He struck a topical note at the time of the England v. Scotland International Match with a window display at a sports outfitters. Prominence was given to a card worded "Eleven Little Boys in Blue at Wembley . . . 'Three Little Girls' in Blue at the Empire."

All available theatre publicity material for "London Town" was taken down on the Friday before playdate and utilised in five shop-window tie-ups.

Additional material was obtained from RKO-Radio for window displays, including three in the immediate locality and one at the gas showrooms in the city centre.

Twelve tie-ups were also achieved for "Great Expectations." Dye, in addition, co-operated with the Odeon for three window displays at the City Centre.

York Previews

A PREVIEW, attended by the Lord Mayor, the Dean of York, and other notabilities, was arranged by E. F. Johnson, Odeon, York, for "The Jolson Story." This was followed by a Press preview on the Wednesday before playdate.

A "Jolson" Story dance was organised in conjunction with a local ballroom. Johnson secured orchestrations of fifteen songs from publishers, and these were played during the last two hours of the dance.

As a result of a tie-up with the Northern Dairies, 10,000 milk-bottle collars, advertising the film, were delivered by the company's roundsmen. Two bookshops and three music stores also gave window displays.

"Clementine" Interlude

THE annual National Fire Service Ball, a popular event in Chester, gave J. S. Jolliffe, Odeon, an opportunity to boost "My Darling Clementine."

During the interval, Jolliffe staged a "Clementine" interlude, in which four "volunteer" firemen, with hair parted in the middle and wearing handlebar moustaches, gave a rendering of the song. A table laden with bottles, and attendant waiters, completed the scene. After the interlude the M.C. announced the film's showing at the Odeon.

Apart from this, Jolliffe secured seven tie-ups, in which he used glass display panels borrowed from a local store. A transfer was affixed to each panel and his signwriter painted the word "to-day" top and bottom.

Western Saloon

GEORGE BERNARD and his assistant, W. Henderson, converted the vestibule of the Odeon, Bury, into a Western saloon to get the right atmosphere for "My Darling Clementine."

The chocolate kiosk was moved from its normal position and turned into a Western bar, over which a 12-ft. banner carried the name, "Tombstone Saloon."

A false window showing a Western scene was contained in one wall. A 10-ft. hand-written notice on the flanking wall carried the message: "I'm Meeting 'My Darling Clementine' Here Next Week."

The kiosk attendant was dressed as a cow-girl; the costume consisting of a scout's hat, cardboard gauntlet cuffs, a spotted silk scarf, white blouse, a doorman's belt and a toy pistol. Sawdust spittoons and bottles completed the effect. Extracts from rules of a Western hotel also caused amusement.

"Jolson Story" Ball

A "JOLSON STORY" Ball was organised at the Winter Gardens by A. W. Brown, Regent, Yarmouth. Prizes were awarded during the evening for the best renderings of the film's songs.

Eight hundred menu cards printed with the heading "First on the menu comes your entertainment" and with details of theatre and playdate, were distributed to restaurants and cafés. Five window displays were also arranged.

"Spring Song" Garden

A GARDEN scene, set out in the entrance hall at the Regent, Bradford, was the medium used by G. Ray to draw attention to the screening of "Spring Song." Imitation grass formed the base of the tableau and the whole was surrounded by a fence, topped by a rustic arch.

A scroll above the arch read "In 'Spring Song' a young man's fancy lightly turns to love." Inside the garden the furniture, seats, tables, bird baths and the like were suitably arranged, and cut-out cupids were suspended overhead. A large heart carried the message "Spring Song," to form the background, and flowers bedecked the garden fencing. The whole display was tastefully floodlit.

As an additional attraction Ray staged a mannequin parade in conjunction with Joans, the fashion house. Professional mannequins displayed the gowns on the stage in a specially constructed gilt frame. As each girl mounted the three steps to the centre-piece lights surrounding the frame were brought into operation to bring the costume into strong relief.

Something for Nothing

W. HUMPHREYES, of the Odeon, Bridgwater, writes to say that he has not seen a mention of any publicity stunt to boost a Sunday show in these columns. He believes a good Sunday performance is worth a bit of attention, and tells me that his latest effort in this direction, a stunt for "You Can't Have Everything" was pulled off at a cost of precisely nothing.

He put up a blackboard notice reading "NOTICE—Another Restriction—You Can't Have Everything," which was followed by the playdate and times of showing. Humphreyes says that he got the chuckles he intended—and, what is more, he did a good Sunday's business. He emphasises the absence of cost for this effective little stunt in a P.S. to his letter—"I found the piece of chalk."

A Dual Boost

WHEN Manager E. M. Williams, of the Scala Theatre, Ilfracombe, was showing "Odd Man Out" he had with it in the programme "This Modern Age," No. 7, so he decided to boost both well ahead of the playdate.

In connection with "Odd Man Out" he arranged a tie-up with the local branch of W. H. Smith and Son. The local gas company gave the whole of their window to "This Modern Age," where a fine display was made, the keynote being "Coal Crisis." Coal merchants in the town permitted their coa lorries to carry posters about the picture.

"Kine." Showmanship Certificates

THESE are the conditions governing the issue of the KINE. Showmanship certificates. To gain a first certificate you must obtain six mentions in the columns of this feature within six months. Having done this, send in your claim, giving the dates of the mentions, and you will in due course receive your certificate, *which is valid for one year from the date stated on it.*

To obtain a subsequent certificate you must obtain six mentions *within any six months* during the year that you hold the certificate. You can then, upon the date of its expiry, claim a renewal. It is pointless to claim before that date. Your year begins on the date of your first certificate.

Having gained a certificate, you become automatically a member of the KINE. Company of Showmen, and eligible for the monthly awards of £5 and for consideration in the annual championship award. Remember, too, that if you are an independent there is an additional prize of £5 each month; and that if you win a monthly prize for exploiting a Columbia picture the company will award an additional £5.

Bristol Tie-ups

GOOD advance publicity was put out by R. Cowgil of the King's, Old Market, Bristol, for "Whe the Sun Shines," using a number of art cards fo display at various shops in the city, the cards bein worded to suit the type of shop in which it wa shown.

He arranged with Bollom's, a firm of cleaners, fo displays at all their branches throughout the city and he had tie-ups with photographic dealers, music shops, milliners and shoe shops.

Musical Display

E. W. CROSS, Balham Picture House, was able t persuade Holdron's, departmental store, to mak a special display in its music section for "Till th Clouds Roll By." The tie-up was as follows: "Don' 'Wait Till the Clouds Roll By' before buying you new radio," and "Come and listen to our recording of Frank Sinatra and Judy Garland singing hits fro the film." A similar display appeared at the theatre

Film Props on Show

A COBWEB-SPINNING machine and "Mis Haversham's chair," both used in the productio of "Great Expectations," were featured in a foye display by J. F. Martin, Odeon, South Norwood.

Streatham Campaign

C. W. FRITH'S drive for "My Favourite Brunette at the Streatham Odeon-Astoria included distribution of 5,000 throwaways, and displays in Woolworth's, a confectionery shop and a ladies' hairdressing salon.

Stage Show

HENRY LARGE, Gaumont Palace, Stroud, secure the services, without cost, of a local dance ban for a stage show in connection with the Columbi film, "The Jolson Story."

The band and a vocalist featured the film's music.

Other Credits

F. H. Gompertz, Odeon, Worthing ("Nichola Nickleby"); Derek V. Walton, Wicker P.H., Sheffiel (general); T. F. W. Berning, Regal, Highams Par ("Blue Skies"); L. Putsman, Odeon, Loughboroug (April Drive); O. T. Lewis, Odeon, Llanelly ("Calcutta"); R. Roberts, Ritz, Tunstall ("Calcu Miss L. Watt, Florida, Glasgow ("13, Rue Madeleine"); F. C. Cockerill, Ritz, Scunthorpe ("Lady i the Lake"); Jack Newby, Picture House, Walsal ("Song of the South"); W. E. Pryor, Odeon, Aberdeen ("The Razor's Edge").

The Showman

Fashion Tie-up

A tie-up on hat fashions secured this full window display on THE OUTLAW for G. F. Bigwood, Gaumont, Trowbridge. The background to the display was a representation of a log-cabin

TECHNICAL

RCA
SOUND SYSTEM

A Burglar Alarm which will Solve Many Exhibitor Worries

THE mounting crime wave has given you cause, no doubt, to think about fixing extra bolts, bars and other devices to protect your property.

Anyway, the insurance companies are bumping up premiums as a result of the frequent visitations of the get-rich-quick boys.

Last week I saw an intriguing demonstration of a new burglar-alarm system which is likely to put the felon out of business or in quod.

It has been developed over the past ten years or so by its inventor, R. Mountstephen, managing director of Burgot Alarms.

I CANNOT divulge the technical detail of the system, for obvious reasons. Briefly, this is how it works.

Immediately a protected property is entered by an unauthorised person a signal is sent out and a message to the effect that So-and-so's premises are being burgled is relayed over a loudspeaker installed at police headquarters.

This enables the "Flying Squad" to get on the job within a matter of minutes, and since no audible warning is given at the scene of the crime the culprit is more likely to be caught red-handed.

MOUNTSTEPHEN, who has been devising anti-burglar devices since the first world war, told me that the system has been developed after a long study, with police co-operation, of every known method of gaining unauthorised entry practised by crooks. Even the time-honoured method of removing a pane of glass from a window by glass-cutter and sticky pad is sufficient to set off the alarm. The system can be extended to protect your office desk, safes, stores and such-like just in case the would-be felon secretes himself in the building before it is locked up for the night. And even if he locates the control box the alarm, once it is sounded, cannot be switched off.

I understand the system has the blessing of Scotland Yard and most police authorities, and has proved its worth on war service.

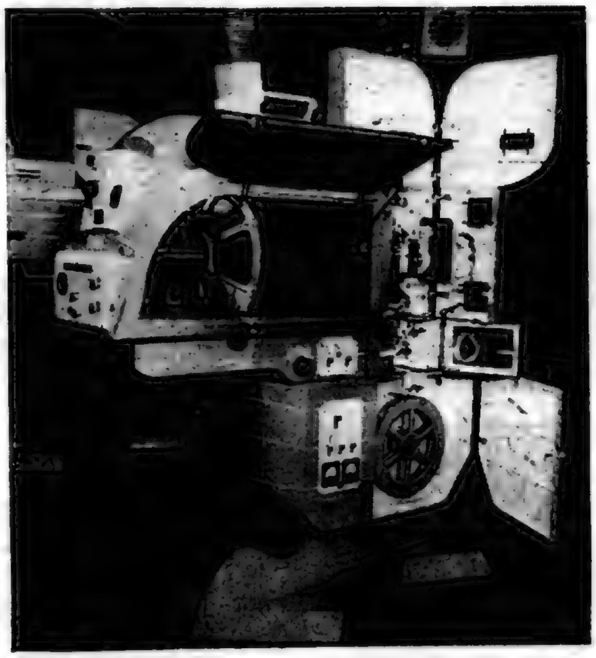
ON similar lines Mountstephen has produced a fire alarm which broadcasts a warning to the local fire station. This is normally operated by a thermostat reacting to a sudden rise in the temperature caused by a fire.

More interesting still, however, is a device which he has recently patented. It detects smouldering before a serious fire has had time to develop. It is even sensitive to cigarette smoke, but can be adjusted to suit varying conditions in a kinema, for example, where the atmosphere is liable to be smoke-laden.

IF you are worried about the possibility of your car being stolen, then you may be interested in another of his inventions. When fitted to your car it will give audible warning if anybody tries to get inside, either through the doors, windscreen, windows—even if they can break the glass—or the roof.

The alarm sounds, too, if somebody tries to tow it away, remove a wheel or to get into the luggage boot.

Incidentally, if you are inclined to be absent-minded a buzzer in the driving seat will remind you to wind up your windows before you lock the car.



A view of the G.B.-Kalee "21" projector and sound installation at the Astoria, Charing Cross Road, London, one of the first of its type completed in this country. Features of the projector are its clean and simple design and the accessibility of the mechanisms

It will be on the market in a couple of months and the price will be something under £20.

AN ex-operator, Maden Holt, of Bacup, Lancs, writes: "A short while ago you said it was going to be very hard to replace operators because of the call-up. I wonder if that is the only reason? I think one reason is because of all the talk about having a test and being granted a licence.

"I am an operator, I know the job inside out. By that I mean I can put a good show over. . . . I can replace parts in the projector, etc., but I lack that theoretical knowledge that would be needed to get a licence. "I am not in the Trade just now, but why go back if in the future you may be out of a job because you failed in the test? My heart and soul is in the job; I think the wages are all right. I wonder if anyone else thinks the same way as I do. I try to learn as much as I can, but it is hard going without a teacher."

HOLT has expressed misgivings which must be very much in the minds of operators up and down the country.

This subject is causing a great deal of discussion in various quarters. The compulsory holding of licences by operators is, however, contingent, amongst other things, upon the C.E.A. and the N.A.T.K.E. reaching agreement on an apprenticeship scheme and the necessary training facilities that would be acceptable to the Ministry of Labour and to the Ministry of Education.

NO doubt the issuing of licences would ultimately improve the status of projectionists and technical efficiency in the kinema, since an operator would have to achieve certain qualifications before the licence could be granted.

But before such a condition is imposed it would be necessary, in my opinion, to issue temporary licences at first to every operator in the business for a specified period in order that they could attend courses of instruction to acquire the standard of knowledge required for the examinations.

WHETHER the licence is issued by a Government department, local authority or other body is immaterial, but the conditions under which it is granted should be uniform throughout the country, and it would be most desirable for the Trade itself to frame the qualifications required of the various grades of operators. The B.K.S. could quite well do this in consultation with the Union.

It would be interesting to hear the views of the Union and others on this subject.

MY illustration this week shows the G.B.-Kalee "21" projector and sound equipment installed at the Astoria, Charing Cross Road, London. It was one of the first installations of its kind in the country.

Complete installations of this type have now been made at eight kinemas in England. They include, apart from the Astoria, those at the Kinema, West Ham; Gaumont, Chadwell Heath; Princes, Openshaw; Derby Kinema, Liverpool; Gaiety, Liverpool; Gaumont, Princes Park, Liverpool; and the News Theatre, Nottingham.

Equipments have also been shipped to Mexico, Cairo, Canada and Sweden. In Sweden, I am told, the Kalee "21" made a big impression at the Stockholm Fair, where it was one of the highlights of the exhibition.

H. R. A. De Jonge, joint managing director of G.B.-Kalee, attended this fair, and was delighted with the reception accorded to the equipment.

JOHN SMITH, manager of Ilford Cine-Service, I hear, is leaving Wardour Street, following his promotion to the headquarters of the Ilford Technical Service, where he becomes assistant to Dr. S. O. Rawling.

John hopes to maintain contact with the many friends he has made in the business while at headquarters.

OUR Sunderland correspondent tells me that a local kinema proprietor, puzzled about the disappearance of the rubber padding from the seats of his kinema, believes the solution lies in the fact that ordinary sponges are so very expensive.

This kind of rubber makes a pretty good substitute, and it has been suggested that the missing pads have been taken for this purpose.

The suggestion came from miners, with an indication where some of them may be found. About 90 per cent. of the seats in the back circle have lost their cushioning, apparently.

W. G. ALTRIA.

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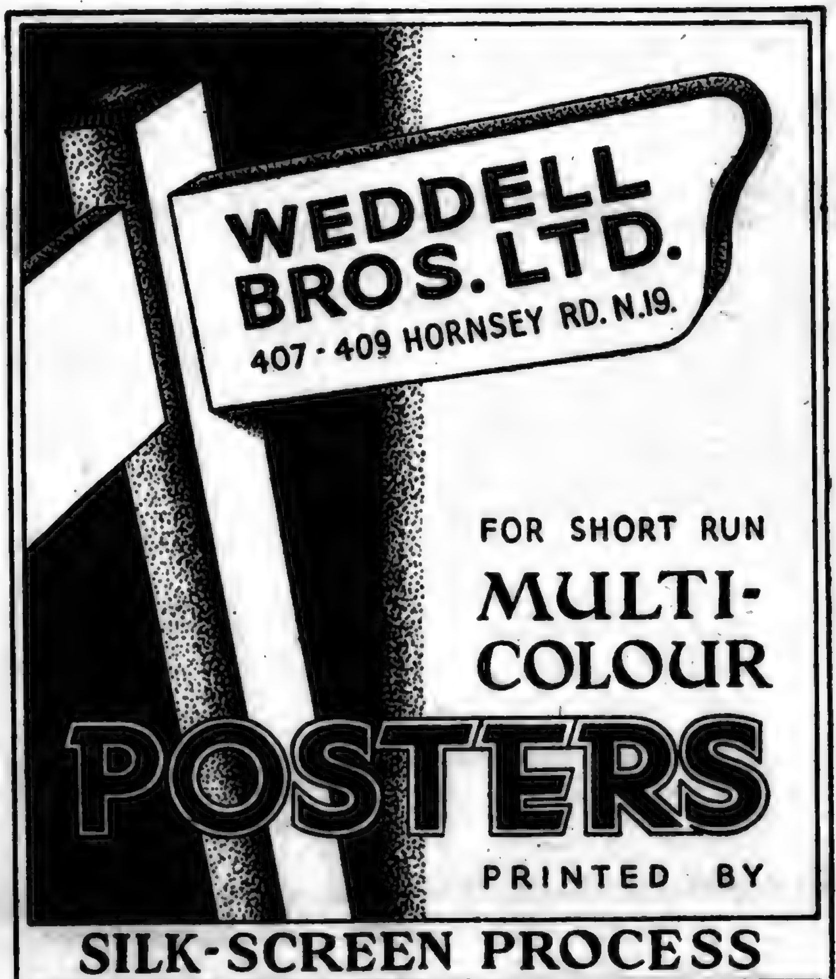

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MUSIC

FOORT'S SEVENTH SEASON AT LLANDUDNO

THESE notes were written at Llandudno where I am holiday making, and I can assure you that it was only a strong sense of my duty to the KINE. that kept me indoors working during this spell of hot weather.

There is no resident organist at the Odeon just now, but my old friend Reg. Foort was playing the second concert of his seventh season there.

Incidentally, Robbie Cleaver was at the Odeon, Colwyn Bay, but I didn't manage to get over as I was unaware that he was due to appear.

A. J. Burl, manager, Odeon, Llandudno, is looking forward to Jess Yates' extended visit due shortly.

He informs me that Jess and he have arranged a few stunts which will be new to his patrons.

Jess, as a local boy and owner of one of the finest sea-front hotels—the Metropole—should prove quite an attraction.

Recently I visited Compton's factory to see and hear the Theatrone which Reginald Dixon has been touring with with such success.

While it is obvious that this is a prototype it does show, undoubtedly, that the possibilities of this type of instrument are unlimited. Even on this example, which was hurriedly adapted for the job, the tonal qualities obtained are wonderfully cematic.

Jimmy Taylor told me that they hoped to standardise the smallest type of Theatrone as a 3-manual incorporating the "mellowtone" unit in each.

With this addition for situations where pipe organs for some reason are not suitable I am convinced that these instruments will give performer and public alike every satisfaction.

◆

G.B.-Kalee Staffs Outing

The staffs of G.B.-Kalee, Wardour Street, the export division at Mortimer Street and the stores at Kennington made a trip to Hastings recently on the first of their summer outings since the war.

About 125 left London by coaches in the early hours, arriving well in time for the lunch which had been organised.

H. R. A. de Jonge, who was accompanied by Mrs. de Jonge, took the chair at luncheon and welcomed the members of the staff and their guests.

A happy thought was to send a cable to [illegible] F. Lyons, who is visiting the U.S.

Chloride P.R.O. Moves

The address of Bernard H. Kerby, public relations officer of Chloride Electrical Storage Co., is now at Whitfield House, 6-10, Whitfield Street, Tottenham Court Road, London, W.1. Telephone: Museum 1971.

J. YATES

R. FOORT

CHILDREN'S CLUBS

Thirteen-Year-Old Guest of Rank

A THIRTEEN-YEAR-OLD member of the Plymouth Odeon Children's Club, Jean Bryant, of Stoke, who collected 30,000 stamps for the Princess Elizabeth Hospital, left Plymouth on Friday in last week on her first visit to London as the guest of the J. Arthur Rank organisation.

After spending the night at a London hotel she presented the stamps to the matron of the hospital at the Hackney Road Odeon.

She was accompanied to town by her mother and the manager of the Odeon, C. F. Booth.

One of the most successful presentations ever made at the G.-B. Children's Club of the New Cross Kinema was the "Quick Time Babies' Dancing Revue," staged by members of the local Lynn School of Dancing, between the ages of 6 and 10 years, and most of whom were members of the club.

A KINE. correspondent described the show as a perfect one of its kind, and complimented Manager Ralph Phillips on the presentation. So impressed was Mr. Conway, the Assistant Controller, that he has suggested the show should be sent to other local kinemas running junior clubs.

PEOPLE

Tunbridge Wells Circuit Changes: Harold Burder Promoted

RECENT appointments in the Tunbridge Wells privately owned circuit of four kinemas include that of CYRIL G. MANNING, manager of the Great Hall, whose father was manager before him, to general manager of the company. Mr. Manning is also responsible for the booking of programmes for the circuit.

JAMES LAWRENCE remains, as senior manager, in charge of the Ritz, and A. F. WOOD is transferred from the Kosmos to be manager of the Opera House.

JACK KAY, of Sevenoaks, where he started his career as a rewind boy in silent film days, has been appointed manager of the Kosmos. Mr. Kay, recently demobbed from the R.A.F., was an operator giving shows to the Desert Air Force throughout the war between El Alamein and Tunis, finishing up as personal escort to Patricia Burke.

Another newcomer to the company is GORDON EWHART, who has been appointed relief manager.

HAROLD BURDER, formerly mobile Odeon manager, has been appointed resident manager of the Regent, Hinckley, to succeed S. E. Robinson, who has taken up an appointment at the Odeon, Torquay.

A welcome visitor recently was ROSCOE SPURIN, one of the earliest publicity men in the business—he was employed in this capacity by Ruffell's Bioscope.

Later he handled publicity for Jury's Imperial Pictures, from whom he resigned in 1917. After a lengthy period in similar capacity with many nation-wide advertisers, Mr. Spurin retired and devoted himself to perfecting a series of inventions, one of which, an automatic lighting regulator, has received Government blessing. He is now in his eightieth year and is looking around for the commercial application of two other of his patents—a fireproofing method for cotton and a non-flam dye.

STANLEY S. HAWKINS, during the war film officer of the National Savings Committee and previously assistant to Fred Allen, publicity director of First National, has joined F. C. Pritchard, Wood and Partners, advertising contractors, as films and radio executive.

"BILL" DILLON, assistant manager of the Empire, Glasgow, has been appointed manager of the Empire, Penge. He has been associated with Moss Empires since 1932, except for his war service in the Army.

Recently demobilised, after seven years' service, Lt.-Col. STANLEY H. KERSHAW, of Blackpool, has taken over the managership of Spa Theatre, Scarborough

GEORGE H. BEESTON, who has resigned as a director of Odeon Theatres of Canada, is continuing as a director and secretary of Empire-Universal Films, Ltd., Toronto, which is a Paul L. Nathanson company.

"Nathanson is presently at odds with Arthur Rank and the latter's film and theatre companies," adds the KINE. Canadian correspondent.

MAJESTIC, LEEDS, RESTAURANT REOPENED

REQUISITIONED by the Government during the war years, the Majestic Kinema restaurant, Leeds, was reopened on Monday, June 2.

A private luncheon was held to mark the occasion, at which city business men and officials were the guests of Gaumont-British.

F. G. Halliwell, catering controller of Gaumont-British, who presided, apologised for the absence of Mark Ostrer, and introduced the new Chief Constable of Leeds (J. W. Barnett).

Mr. Barnett said that in all the towns he had served there had always been the closest co-operation between the police and the kinematograph world. "During the war you helped to keep people happy and thus lightened our burden," he said. "My relations with kinema managers have always been of the happiest nature and I wish this venture of Gaumont-British every success."

Lieut.-Col. Donald Kaberry, Deputy Lord Mayor of Leeds, added his good wishes and introduced Sir Charles Davies, J.P.

The following Gaumont-British representatives were present: D. Heughan (circuit controller), R. T. Rea (circuit publicity manager), W. J. McCord (catering inspector), A. Lloyd (circuit engineer), A. Clark (temporary manager, Majestic), R. H. Kennedy (works supervisor), W. Gray (works supervisor), and J. L. Swain (former catering supervisor).

The restaurant has been tastefully decorated and furnished and has seating accommodation for over 100. Morning coffee, lunches, teas, and dinners will be served by a staff of 30.

The restaurant manager is E. F. Flood.

◆

RCA Post-War Equipment Installations

Since the introduction of the RCA post-war range of sound reproducing equipment, installations have been completed at the following kinemas:—

Regal, Waterford; St. Brigid's Hall, Tubbercurry; Adelphi, Athlone; Picture House, Eastleigh; Popular, Belfast; Central, Belfast; Savoy, Portarlington; Savoy, Athy; Savoy, Edenderry; Norman's Preview, London; Mayfair, Birmingham; Corner, Tottenham; Cinema, Fintona; West End, West Hartlepool; Regal, Greenock; Palace, Brentwood; Pier Pavilion, Aberystwyth; Savoy, Ballina; Grand, Thame; Picture House, Galston; Empire, Longton; Savoy, Kiltinagh; Picture House, Leyton; Cinema, Guildford; Granada Preview, Golden Square; Grand, Port Talbot; Cinema, Castlederg; Hippodrome, Altrincham; Astoria, Hull; Rialto, York; Palace, Bridgend; Caley, Edinburgh; Ideal, Carrickfergus; Astoria, Aberdeen; People's Hall, Cefn; Castle, Dungannon; Malvern, Leeds; A.B.C. Preview, Golden Square; Pathé Preview, Boreham Wood; New Cinema, Headington; Wellington, Glasgow; Savoy, Netherton, Dudley; Hippodrome, Wisbech; Granada, Bedford; Cinema Palace, Wexford; Florida, Enfield; Empire, Warrington; Granada, Epsom.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period March 12 to April 11, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by	Maker's Name.	Length (feet).	No.
MARCH 12.				
Home and School	Film Traders	Crown Film Unit	1,812	Br./R. 10068
Men in Blue	RKO-Radio	British Foundation.	1,700	Br./R. 10072
Skiffy Goes to Sea	Exclusive	Maycraft Film Prods.	3,125	Br./E. 10073
MARCH 13.				
The Root of all Evil	G.F.D...	Gainsborough	9,755	Br./Tr. 10074
MARCH 14.				
Hints and Tips, No. 5	RKO-Radio	British Foundation.	1,432	Br./R. 10076
New Pathe Pictorial Nos. 131/143 (Series):				
New Pathe Pictorial No. 134	Pathe	Pathe	764	Br./R. 10077
MARCH 15.				
Happy Holiday	International Film Renters.	Random Prods.	3,250	Br./E. 10079
All the King's Horses	G.F.D...	Angel Prods.	3,005	Br./E. 10081
MARCH 17.				
Top Speed	Sherwood	Paul Barralet Prods.	3,075	Br./E. 10083
MARCH 20.				
The Hidden Enemy	Concord Prods.	Concord Prods.	1,241	Br./R. 10085
The Way They Tread	Columbia	Paul Barralet Prods.	1,595	Br./R. 10086
What's To Do?	,,	British Foundation.	1,516	Br./R. 10087
That Finishing Touch	,,	,,	1,464	Br./R. 10088
In the Shadows	,,	,,	1,371	Br./R. 10089
How Does Your Garden Grow?	,,	,,	1,618	Br./R. 10090
MARCH 21.				
New Pathe Pictorial Nos. 131/143 (Series):—				
New Pathe Pictorial No. 135	Pathe	Pathe	820	Br./R. 10092
MARCH 24.				
The Glen is Ours	Horace S. Coxall	Verity Films	2,700	Br./R. 10093
North East Corner	,,	,,	2,016	Br./R. 10094
MARCH 26.				
Hints and Tips, No. 6	RKO-Radio	British Foundation.	1,426	Br./R. 10105
Four Capitals	,,	Paul Barralet Prods.	1,519	Br./R. 10106
Perchance to Sail	Exclusive	Elder Dalrymple Prods.	3,150	Br./E. 10110
Nicholas Nickleby	G.F.D...	Ealing Studios	9,674	Br./Tr. 10111
White Cradle Inn	British Lion	Peak Films and Prods.	7,538	Br./Tr. 10112
MARCH 29.				
Silver Darlings	Pathe	Holyrood Film Prods.	8,564	Br./Dr. 10120
When You Come Home	Butcher's	Butcher's	8,485	Br./Dr. 10126
So Well Remembered	RKO-Radio	Alliance Prods.	10,547	Br./Tr. 10127
After the Lord Mayor's Show	Ealing Dist.	Films of Industry.	1,555	Br./R. 10128
MARCH 31.				
Bruges	Warner	British Foundation.	1,449	Br./R. 10134
Paris to the Sea	Paramount	,,	1,652	Br./R. 10138
The Turners of Prospect Road.	Grand National	Grand National	7,901	Br./R. 10143
APRIL 3.				
Portrait of Palestine	M-G-M	Anglo-Scottish Pictures.	1,532	Br. /R. 10148
APRIL 9.				
New Pathe Pictorial Nos. 131/143 (Series):				
New Pathe Pictorial —No. 136	Pathe	Pathe	797	Br./R. 10152
APRIL 10.				
Knights of Freedom	Empire Film Dist.	Empire Film Dist.	3,100	Br./E. 10154
Harvest Camp	N.S.S. Prods.	Public Relationship Films	985	Br./E. 10155
Wraggle Taggle Gipsies	G.F.D...	Diagram Films	787	Br./R. 10156
APRIL 11.				
On Which They Depend	British Foundation	British Foundation	3,430	Br./E. 10159
The Man Within	G.F.D...	Production Film Service	7,897	Br./Tr. 10160

FOREIGN

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
MARCH 12.				
The Best Years of Our Lives.	RKO-Radio	Samuel Goldwyn Prods.	15,378	F. 10069
Pluto's Housewarming	,,	Walt Disney	635	F. 10070
Criminal Court	,,	RKO-Radio	5,661	F. 10071
MARCH 14.				
Step by Step	RKO-Radio	RKO-Radio	5,572	F. 10075
Mr. Dist [illegible] Attorney	Columbia	Columbia	7,505	F. 10078
MARCH 15.				
A Woman Destroyed	G.F.D.	Universal	9.284	F. 1008
It Happened in Brooklyn	M-G-M	M-G-M	9.252	F. 1008
MARCH 18.				
The Vow	Soviet Film Agency	Tbilisi Film Studios	10,350	F. 1008
MARCH 20.				
The Schooner the Better	Columbia	Columbia	600	F. 1009
MARCH 24.				
Bachelor Girls	United Artists	Andrew Stone Enterprises.	8,051	F. 1009
A Really Important Person.	M-G-M	M-G-M	971	F. 1009
The Luckiest Guy in the World.	,,	,,	1,901	F. 1009
Cat Fishin'	,,	,,	696	F. 1009
Early Sports Quiz	,,	,,	830	F. 1009
MARCH 25.				
Seven Were Saved	Paramount	Paramount	6,542	F. 1010
Humoresque	Warner	Warner	11,199	F. 1010
Royal Flush	,,	,,	8,114	F. 1010
Stallion Road	,,	,,	8,704	F. 1010
Nora Prentiss	,,	,,	10,008	F. 1010
MARCH 26.				
Athlete of the Year	RKO-Radio	Pathe	727	F. 1010
Follow that Music	,,	RKO-Radio	1,602	F. 1010
I'll Build it Myself	,,	,,	1,390	F. 1010
MARCH 27.				
The Shocking Miss Pilgrim.	20th Century-Fox	20th Century-Fox	7,642	F. 1011
MARCH 29.				
Avalanche	Pathe	P.R.C.	6,331	F. 1011
Devil Bat's Daughter	,,	,,	6,174	F. 1011
Spook Busters	,,	Monogram	6,143	F. 1011
Decoy	,,	,,	6,817	F. 1011
The Missing Lady	,,	,,	5,377	F. 1011
Below the Deadline	,,	,,	5,879	F. 1011
Neighbour Pests	M-G-M	M-G-M	792	F. 1012
Undercover Girl	,,	,,	8,061	F. 1012
The Other Love	,,	Enterprise Prods.	8,690	F. 1012
Cynthia's Secret	,,	M-G-M	8,020	F. 1012
Frontier Feud	Pathe	Monogram	4,850	F. 1012
Arizona Stagecoach	Ealing Dist.	Casanave Pictures	5,151	F. 1012
Texas Trouble Shooters	,,	,,	5,012	F. 1013
Art Flourishes Again	,,	France Union	982	F. 1013
MARCH 31.				
Tennis	Empire Film Dist.	,,	846	F. 1013
Beat the Band	RKO-Radio	RKO-Radio	6,079	F. 1013
God's Country	Exclusive	Cineguild Prods.	5,700	F. 1013
Vengeance	,,	Christian Jaque Prods.	7,300	F. 1013
Unusual Occupations, L5-1.	Paramount	Paramount	909	F. 1013
Desi Arnaz and Orchestra	Warner	Warner	912	F. 101
Flop goes the Weasel	,,	,,	712	F. 101
Colorado Trout	,,	,,	842	F. 101
So You Think You're a Nervous Wreck	,,	,,	984	F. 101
APRIL 2.				
Young Widow	United Artists	Special Pictures	9,027	F. 101
APRIL 3.				
I Cover Big Town	Paramount	Paramount	5,678	F. 101
Blaze of Noon	,,	,,	8,272	F. 101
Blondie's Holiday	Columbia	Columbia	6,033	F. 101
APRIL 9.				
It's a Wonderful Life	RKO-Radio	Liberty Films	11,756	F. 101
Queen of Burlesque	Pathe	P.R.C.	6,056	F. 101
Gentleman Joe Palooka	,,	Monogram	6,176	F. 101
APRIL 10.				
Fishing Sports	United Artists	Variety Film Dist.	759	F. 101
The Locket	RKO-Radio	RKO-Radio	7,719	F. 101
Double Dribble	,,	Walt Disney Prod.	664	F. 101

The registration particulars of the film entitled "I'll Walk Beside You (Br. 6374), registered on May 7, 1943, has been amended as follows:—7,902 fe t—Lo Version; 6,402 feet—Short Version.

*** The registered length of the film "Trouble With Women" (F. 9107) registe on April 11, 1946, has been altered to 7,187 feet.

*** The registered length of the film "The Best Years of Our Lives" (F. 1006 registered on March 12, 1947, should read 15,300 feet.

KEY TO REGISTRATION PREFIXES

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., June 12 and Wed., June 18

Thursday

Sinbad the Sailor (*RKO-Radio*)

Studio One. **10.20 a.m.**
Cast: Douglas Fairbanks, Jun., Maureen O'Hara, Walter Slezak, George Tobias, Anthony Quinn, Jane Greer. **Director:** Richard Wallace.

A romantic, adventurous story in Technicolor. Douglas Fairbanks, Jun., as Sinbad, relates to a group of acquaintances on the beach at Basra the tale of one of his amazing exploits. This involves the search for the legendary treasure island of Deryabar.

The search for the key to the location of Deryabar takes Sinbad into many adventures set against a background of luxurious palaces, colourful cities, and spectacular sea-fights.

Moss Rose (*20th Century-Fox*)

Century Theatre, Soho Square. 10.30 a.m. and 2.30 p.m.
Cast: Peggy Cummins, Victor Mature, Ethel Barrymore, Vincent Price, Margo Woode, George Zucco, Patricia Medina, Rhys Williams. **Director:** Gregory Ratoff.

A thriller with a background of the London stage, in which Peggy Cummins plays the part of a Cockney chorus girl who is filled with the ambition of becoming a "lady."

She accordingly blackmails a young man when she finds he has become involved in the death of a friend of hers in the chorus. The blackmail consists of inviting herself down to the man's country estate, where she becomes the object of jealousy of his fiancee. Before long the man professes his love for her; following which the fiancee is found murdered in similar circumstances to the chorus girl. Gene Markey was the producer.

Millie's Daughter (*Columbia*)

Own Theatre. **2.30 p.m.**
Cast: Gay Nelson, Paul Campbell, Gladys George, Ruth Donnelly. **Director:** Sidney Salkow.

Human story of the thoughts and emotions of a young girl with a decided will of her own, and the sacrifices that her mother, once tempestuous and self-willed herself, but now a mature, gracious woman, is willing to make to help her daughter avoid the pitfalls that spoilt her own life.

Halfway House (*A.B.F.D.*)

Hammer Theatre. **10.45 a.m.**
Cast: Mervyn Johns, Glynis Johns, Francois Rosay, Tom Walls, Alfred Drayton, Esmond Knight. **Director:** Basil Dearden.

Reissue of the Michael Balcon production from the Ealing Studios. It is a comedy set against the background of a haunted inn. It still ranks for British quota.

Friday

Calendar Girl (*British Lion*)

Studio One. **11 a.m.**
Cast: Jane Frazee, William Marshall, Gail Patrick, Kenny Baker, Victor McLaglen, James Ellison. **Director:** Allan Dwan.

A generous ex-actress encourages the theatrical aspirations of Pat O'Neil despite the disapproval of her father.

Romantic complications arise when the girl is pursued by Johnny Bennett, a talented young composer, and Steve Adams, a wealthy artist.

Monday

Sanders of the River (*British Lion*)

Studio One. **11 a.m.**
Cast: Paul Robeson, Leslie Banks, Nina Mae McKinney. **Director:** Zoltan Korda.

Reissue of the Alexander Korda production adapted from the Edgar Wallace novel. It tells the story of Sanders, British Resident Commissioner in the African jungle.

Tuesday

Blind Spot (*Columbia*)

G.B. Private Theatre. **10.45 a.m.**
Cast: Chester Morris, Constance Dowling, Steven Geray, Sid Tomack. **Director:** Robert Gordon.

Sally Gray and Trevor Howard are co-starred in THEY MADE ME A FUGITIVE, a topical crime-thriller, produced by Alliance at the Riverside Studios. It will be Trade shown by Warner on Friday, June 27, at the Warner Theatre, Leicester Square, at 10.45 a.m.

Murder drama in which, through circumstantial evidence, an unsuccessful novelist is accused of using the plot in his latest murder story to kill his publisher.

Down Cuba Way (*G.F.D.*)

Own Theatre. **2.30 p.m.**
Cast: Desi Arnaz and his Orchestra, Ethel Smith, The King Sisters, Don Porter, Joan Fulton, Beverley Simmons. **Director:** Jean Yarborough.

Musical, featuring Desi Arnaz and his band, Ethel Smith and the King Sisters, American variety and radio artistes. Joan Fulton is cast as a girl who lures Arnaz from Cuba to New York to make a radio appearance and then falls in love with him.

Home in Oklahoma (*British Lion*)

Hammer Theatre. **11 a.m.**
Cast: Roy Rogers and "Trigger," George "Gabby" Hayes, Dale Evans and the Sons of the Pioneers. **Director:** William Witney.

Connie Edwards, a St. Louis newspaper reporter, arrives in Hereford Heaven to investigate the mysterious death of Sam Talbot, owner of the Flying T ranch. She goes to see Roy Rogers, editor of the town newspaper, who takes her to the ranch where the Talbot will is being read.

Roy and Connie finally discover evidence that Talbot has been murdered and bring the criminal to justice.

Said O'Reilly to McNab (*International*)

G.-B. Theatre. **2.30 p.m.**
Cast: Will Mahoney, Will Fyffe, Ellis Drake, Jean Winstanley, James Carney. **Director:** William Beaudine.

Reissue, in which Irish and Scots banter flows freely when McNab disapproves of his daughter marrying an O'Reilly.

Wednesday

The Loves of Joanna Godden (*G.F.D.*)

Studio One. **10.30 a.m.**
Stars: Googie Withers, Jean Kent, John McCallum. **Director:** Charles Frend.

Based on the novel by Sheila Kaye-Smith, this Ealing Studios production is the story of a woman who loved three different men and discovers finally, that the first of them was also the last.

Magnificent Rogue (*British Lion*)

Hammer Theatre. **11 a.m.**
Cast: Lynne Roberts, Warren Douglas, Gerald Mohr and Stephanie Batchelor. **Director:** Albert S. Rogell.

While her husband, Steve, is in the Navy, Pat Morgan runs his advertising business with the aid of Vera Lane.

In order to be allowed to remain at the office and not go back to housekeeping, Pat is anxious to land a large contract to impress Steve.

There are a series of amusing incidents, it is said, before the marital differences are settled.

Monte Cristo's Revenge (*Columbia*)

G.B. Private Theatre. **2.30 p.m.**
Cast: Louis Hayward, Barbara Britton, George Macready, Steven Geray. **Director:** Henry Levin.

Swash-buckling melodrama in the Dumas tradition in which, with the aid of many disguises and after a host of hair-breadth escapes, the rightful owner of the Monte Cristo treasure comes into his own.

Continued from Page 64.

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			NEWCASTLE.			
Tues., June 17	10.45 a.m.	Grainger	South of Pago Pago (Reissue)	A.B.F.D.	Victor McLaglen	A
" " 17	10.30 a.m.	Pavilion	Swell Guy	G.F.D.	Sonny Tufts	A
Wed., " 17	10.45 a.m.	Essoldo	Alias Mr. Twilight	Columbia	Lloyd Corrigan	A
" " 18	10.45 a.m.	Grainger	Woman Alone (Reissue)	A.B.F.D.	Henry Wilcoxon	A
" " 18	10.30 a.m.	Essoldo	East Side of Heaven (Reissue)	Eros	Bing Crosby	U
" " 18	10.45 a.m.	Pavilion	Calendar Girl	British Lion	Jane Frazee	U
Thur., " 19	10.30 a.m.	Grainger	Phantom Rancher; Death Rides the Range.	A.B.F.D.	Tim McCoy	U
" " 19	10.30 a.m.	Pavilion	Dear Murderer	G.F.D.	Eric Portman	A
Fri., " 19	10.45 a.m.	Essoldo	Sanders of the River (Reissue)	British Lion	Paul Robeson	U
" " 20	10.45 a.m.	Grainger	Gambling Hell	Renown	Eric Von Stroheim	A
" " 20	10.30 a.m.	Pavilion	Song of Scheherazade	G.F.D.	Yvonne de Carlo	A
" " 20	10.30 a.m.	Essoldo	Sinbad the Sailor	RKO-Radio	Douglas Fairbanks, Jun.	U
" " 20	10.45 a.m.	Stoll	Home in Oklahoma	British Lion	Roy Rogers	U
			NOTTINGHAM.			
Tues., June 17	10.45 a.m.	Scala	Swell Guy	G.F.D.	Sonny Tufts	A
Wed., " 18	10.30 a.m.	Scala	Child of Divorce	RKO-Radio	Sharyn Moffett	A
" " 18	10.45 a.m.	Elite	Calendar Girl	British Lion	Jane Frazee	U
Thur., " 19	10.45 a.m.	Scala	South of Pago Pago (Reissue)	A.B.F.D.	Victor McLaglen	A
" " 19	10.45 a.m.	Carlton	Dear Murderer	G.F.D.	Eric Portman	A
Fri., " 19	10.45 a.m.	Elite	Sanders of the River (Reissue)	British Lion	Paul Robeson	U
" " 20	10.45 a.m.	Scala	Song of Scheherazade	G.F.D.	Yvonne de Carlo	A
" " 20	10.45 a.m.	Elite	Home in Oklahoma	British Lion	Roy Rogers	U
			SHEFFIELD.			
Tues., June 17	10.30 a.m.	Union St. P.P.	Fun on a Week-end	United Artists	Eddie Bracken	A
" " 17	10.30 a.m.	Cinema House	Child of Divorce	RKO-Radio	Sharyn Moffett	A
Wed., " 17	10.45 a.m.	Gaumont	Swell Guy	G.F.D.	Sonny Tufts	U
" " 18	10.45 a.m.	Cinema House	Alias Mr. Twilight	Columbia	Lloyd Corrigan	A
Thur., " 18	10.45 a.m.	Picture Palace	Calendar Girl	British Lion	Jane Frazee	U
" " 19	10.40 a.m.	Union St. P.P.	Dual Alibi	Pathe	Herbert Long	A
" " 19	10.30 a.m.	Cinema House	Southern Cross	Columbia	Ron Randell	U
Fri., " 19	10.45 a.m.	Hippodrome	Sanders of the River (Reissue)	British Lion	Paul Robeson	U
" " 20	10.45 a.m.	Palace, Union St.	Song of Scheherazade	G.F.D.	Yvonne de Carlo	A
" " 20	10.45 a.m.	Cinema House	The Lone Wolf in Mexico	Columbia	Gerald Mohr	A
" " 20	10.45 a.m.	Hippodrome	Home in Oklahoma	British Lion	Roy Rogers	U

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Paramount Presents
DANCING WITH CRIME
THE BRITISH PICTURE WITH ACTION!

TRADE SCREENINGS IN THE PROVINCES

Paramount Presents
DANCING WITH CRIME
THE BRITISH PICTURE WITH ACTION!

Date.		Time.	Place.	Title of Film.	Shown by.	Stars.	Cer
				BIRMINGHAM.			
Mon., June	16	10.30 a.m.	Scala	Gambling Hell	Renown	Eric Von Stroheim	
,, ,,	16	10.45 a.m.	Futurist	Calendar Girl	British Lion	Jane Frazee	
Tues., ,,	17	10.30 a.m.	Futurist	South of Pago Pago (Reissue)	A.B.F.D.	Victor McLaglen	
,, ,,	17	10.30 a.m.	Scala	Swell Guy	G.F.D.	Sonny Tufts	
,, ,,	17	10.45 a.m.	Forum	Sanders of the River (Reissue)	British Lion	Paul Robeson	
Wed., ,,	18	10.30 a.m.	Futurist	Woman Alone (Reissue)	A.B.F.D.	Henry Wilcoxon	
,, ,,	18	10.30 a.m.	Scala	Waterloo Road (Reissue)	Eros	John Mills	
,, ,,	18	10.45 a.m.	Forum	Home in Oklahoma	British Lion	Roy Rogers	
Thur., ,,	19	10.30 a.m.	Scala	Dear Murderer	G.F.D.	Eric Portman	
,, ,,	19	10.30 a.m.	Forum	The Perils of Pauline	Paramount	Betty Hutton	
,, ,,	19	10.45 a.m.	Futurist	Magnificent Rogue	British Lion	Lynne Roberts	
Fri., ,,	20	10.45 a.m.	Futurist	Said O'Reilly to McNab	International	Will Fyffe	
,, ,,	20	10.30 a.m.	Scala	Song of Scheherazade	G.F.D.	Yvonne de Carlo	
,, ,,	20	10.45 a.m.	Forum	Out California Way	British Lion	Monte Hale	
				BRISTOL.			
Tues., June	17	10.30 a.m.	News Theatre	Swell Guy	G.F.D.	Sonny Tufts	
Thur., ,,	19	10.30 a.m.	News Theatre	Dear Murderer	G.F.D.	Eric Portman	
Fri., ,,	20	10.30 a.m.	News Theatre	Song of Scheherazade	G.F.D.	Yvonne de Carlo	
				CARDIFF.			
Tues., June	17	10.30 a.m.	Olympia	Woman Alone (Reissue)	A.B.F.D.	Henry Wilcoxon	
,, ,,	17	10.45 a.m.	Empire	Swell Guy	G.F.D.	Sonny Tufts	
,, ,,	17	10.30 a.m.	Park Hall	Death in High Heels; God's Country	Exclusive	Don Stannard	
,, ,,	17	10.45 a.m.	Odeon	Sanders of the River (Reissue)	British Lion	Paul Robeson	
Wed., ,,	18	10.45 a.m.	Capitol	Dear Murderer	G.F.D.	Eric Portman	
,, ,,	18	10.45 a.m.	Odeon	Home in Oklahoma	British Lion	Roy Rogers	
Fri., ,,	20	10.30 a.m.	Olympia	Halfway House (Reissue)	A.B.F.D.	Francoise Rosay	
,, ,,	20	10.45 a.m.	Empire	Song of Scheherazade	G.F.D.	Yvonne de Carlo	
,, ,,	20	10.30 a.m.	Capitol	Sinbad the Sailor	RKO-Radio	Douglas Fairbanks, Jun.	
,, ,,	20	10.45 a.m.	Park Hall	Waterloo Road (Reissue)	Eros	John Mills	
,, ,,	20	10.45 a.m.	Odeon	Magnificent Rogue	British Lion	Lynne Roberts	
				GLASGOW.			
Tues., June	17	10.30 a.m.	Regal	South of Pago Pago (Reissue)	A.B.F.D.	Victor McLaglen	
,, ,,	17	10.45 a.m.	Picture House	Swell Guy	G.F.D.	Sonny Tufts	
,, ,,	17	10.45 a.m.	Playhouse	Sanders of the River (Reissue)	British Lion	Paul Robeson	
Wed., ,,	18	10.30 a.m.	Regal	Woman Alone (Reissue)	A.B.F.D.	Henry Wilcoxon	
,, ,,	18	10.45 a.m.	La Scala	Black Memory	Ambassador	Michael Medwin	
,, ,,	18	10.45 a.m.	Playhouse	Home in Oklahoma	British Lion	Roy Rogers	
Thur. ,,	19	10.30 a.m.	La Scala	Phantom Rancher; Death Rides the Range	A.B.F.D.	Tim McCoy	
,, ,,	19	10.45 a.m.	New Savoy	Dear Murderer	G.F.D.	Eric Portman	
,, ,,	19	10.45 a.m.	Playhouse	Magnificent Rogue	British Lion	Lynne Roberts	
Fri., ,,	20	10.40 a.m.	Cosmo	Halfway House (Reissue)	A.B.F.D.	Francoise Rosay	
,, ,,	20	10.45 a.m.	La Scala	Song of Scheherazade	G.F.D.	Yvonne de Carlo	
,, ,,	20	10.45 a.m.	Playhouse	Out California Way	British Lion	Monte Hale	
				LEEDS.			
Tues., June	17	10.30 a.m.	Tatler	Woman Alone (Reissue)	A.B.F.D.	Henry Wilcoxon	
,, ,,	17	10.45 a.m.	Scala	Swell Guy	G.F.D.	Sonny Tufts	
,, ,,	17	10.30 a.m.	Ritz	Dual Alibi	Pathe	Herbert Long	
,, ,,	17	10.45 a.m.	Tower	Waterloo Road (Reissue)	Eros	John Mills	
,, ,,	17	10.45 a.m.	Majestic	Sanders of the River (Reissue)	British Lion	Paul Robeson	
Wed., ,,	18	10.45 a.m.	Tower	South of Pago Pago (Reissue)	A.B.F.D.	Victor McLaglen	
,, ,,	18	10.45 a.m.	Ritz	Home in Oklahoma	British Lion	Roy Rogers	
Thur., ,,	19	10.45 a.m.	Tower	Halfway House (Reissue)	A.B.F.D.	Francoise Rosay	
,, ,,	19	10.45 a.m.	Majestic	Dear Murderer	G.F.D.	Eric Portman	
,, ,,	19	10.45 a.m.	Ritz	Magnificent Rogue	British Lion	Lynne Roberts	
Fri., ,,	20	10.45 a.m.	Scala	Song of Scheherazade	G.F.D.	Yvonne de Carlo	
,, ,,	20	10.45 a.m.	Tower	Out California Way	British Lion	Monte Hale	
				LIVERPOOL.			
Tues., June	17	10.30 a.m.	Scala	Swell Guy	G.F.D.	Sonny Tufts	
,, ,,	17	10.30 a.m.	Forum	Sinbad the Sailor	RKO-Radio	Douglas Fairbanks, Jun.	
,, ,,	17	10.45 a.m.	Palais de Luxe	Sanders of the River	British Lion	Paul Robeson	
Wed., ,,	18	10.45 a.m.	Scala	Gambling Hell; Organlogue	Renown	Eric Von Stroheim	
,, ,,	18	40.45 a.m.	Futurist	Magnificent Rogue	British Lion	Lynne Roberts	
Thur., ,,	19	10.45 a.m.	Scala	Black Memory	Ambassador	Michael Medwin	
,, ,,	19	10.30 a.m.	Trocadero	Dear Murderer	G.F.D.	Eric Portman	
,, ,,	19	10.45 a.m.	Palais de Luxe	Home in Oklahoma	British Lion	Roy Rogers	
Fri., ,,	20	10.45 a.m.	Scala	Said O'Reilly to McNab	International	Will Fyffe	
,, ,,	20	10.30 a.m.	Trocadero	Song of Scheherazade	G.F.D.	Yvonne de Carlo	
,, ,,	20	10.45 a.m.	Majestic	Out California Way	British Lion	Monte Hale	
				MANCHESTER.			
Tues., June	17	10.45 a.m.	Deansgate P.H.	Swell Guy	G.F.D.	Sonny Tufts	
,, ,,	17	10.45 a.m.	Theatre Royal	The Perils of Pauline	Paramount	Betty Hutton	
Wed., ,,	18	10.45 a.m.	Gaiety	Dear Murderer	G.F.D.	Eric Portman	
,, ,,	18	10.45 a.m.	Deansgate P.H.	Said O'Reilly to McNab	International	Will Fyffe	
,, ,,	18	10.30 a.m.	Gaumont	Sinbad the Sailor	RKO-Radio	Douglas Fairbanks, Jun.	
,, ,,	18	10.45 a.m.	New Oxford	Home in Oklahoma	British Lion	Roy Rogers	
Thur., ,,	19	10.45 a.m.	Deansgate P.H.	The Cat Creeps	G.F.D.	Noah Beery, Jun.	
,, ,,	19	10.45 a.m.	New Oxford	Sanders of the River (Reissue)	British Lion	Paul Robeson	
Fri., ,,	20	10.45 a.m.	Theatre Royal	Song of Scheherazade	G.F.D.	Yvonne de Carlo	
,, ,,	20	10.45 a.m.	Gaiety	Dual Alibi	Pathe	Herbert Long	
,, ,,	20	10.30 a.m.	Deansgate P.H.	So Ends Our Night (Reissue)	International	Glenn Ford	
,, ,,	20	10.45 a.m.	New Oxford	Calendar Girl	British Lion	Jane Frazee	

Continued at foot of page 61.

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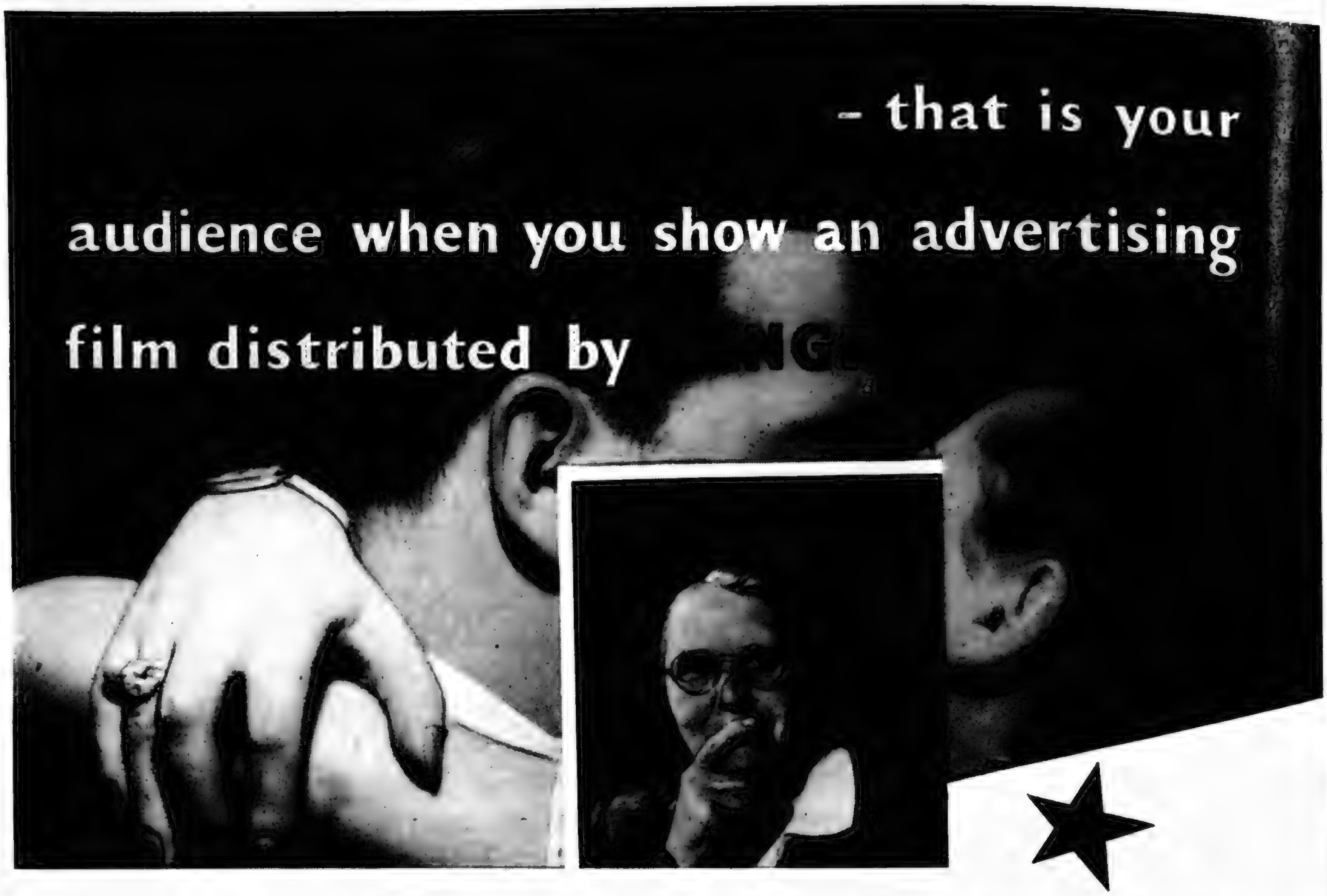
Kinematograph WEEKLY

CARRYING ON A GREAT TRADITION...

In the Walturdaw Five the best features of the Ernemann are combined with the results of our own considerable research and development. Making it not just the counterpart of a good projector, but the achievement of 50 years accumulated experience in marketing, servicing, and now the manufacture in this country of the world's finest projector mechanism.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Screen critics are agreed on the outstanding merits of these films. Read below what they have recently written in Advertiser's Weekly.

Advertising films distributed by Langfords win fresh laurels every time they are shown. "Excellent photography"—"high technical quality"—"definite news value" say the critics whose job it is to judge advertising-film-quality when they are speaking of films from Langfords.

"*Thoroughbred,*" for instance, a film on *Ovaltine.* This is a camera tour of Wander Farm, with interesting glimpses of the champion percherons (whose pedigrees go back a thousand years), the prize herd of Jersey cows who have taken over 1,000 prizes in seven years, the bulls and the poultry that are housed and kept here. From this a natural sequence reveals how the m[illegible] of the resultant farm produce—barley, eggs and milk—[illegible] "thoroughbred" product—Ovaltine.

Or "*Looking the Part*" (*Drene Shampoo*)
Here is another of the advertising films featuring stars who, in various scenes of topical interest, emphasise the qualities of the Drene Shampoo. Of this picture Advertiser's Weekly says,

"Taken at the lovely Buckinghamshire home of Phyllis Calvert, the film immediately succeeds in establishing a charming and informal link between the actress and the audience. From this point the continuity moves smoothly to the scenes of the star at work, followed by excerpts from her Technicolour film, 'Men of Two Worlds.' A pleasing effort . . ."

Or again "*The Happy Way*" (*Phillips' Dental Magnesia*)
"Entirely natural, it is full of delightful camera work which records to perfection childish exuberance and vitality. This film has real merit and, to my mind, is a perfect example of all that a good advertising film should be. It has interest and a story that leads to a moral. I have no doubt that parents will remember this little short long after they have left the cinema.

In every detail these films are of the very highest quality, technically brilliant, written dramatically, entertainingly by script-writers of the finest calibre. They are produced in perfectly equipped studios. Distributed by Langfords, they are sure-fire successes with every cinema audience.

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The Conference Spirit Again

C.E.A. ON PARADE AT EASTBOURNE

In Words and Pictures the "Kine." Pin-Points Personalities and Gives a Complete Survey of the Social and Business Programmes

WITH this issue the KINE. *salutes the Cinematograph Exhibitors' Association; the oldest film trade journal in the world pays its tribute to what must surely be one of the strongest and best run organisations of its type in the country. The C.E.A. has had a long and successful history—one which, oddly enough, has never been written in anything like detail until this supplement. Read it; for it is a good history. It shows how down through the years the Association has been fortunate in its Presidents, and the lucky possessor of first-class permanent officials. It is indeed a success story, for it started in humdrum fashion with a casual meeting in the West End of London nearly two generations ago. This week, at the summer meeting, two or three hundred people are down at Eastbourne.*

NEEDLESS to say, it is nothing like the summer conference of the old pre-war days. The trade exhibition is missing. But the personality parade is there, and the KINE. *starts its C.E.A. souvenir supplement with a march past from the Eastbourne scene.*

B. T. Davis, president of the C.E.A., discusses in comfort a point with C. P. Metcalfe, a former president of the Association

IN the days of old, when caviare was caviare and summer conferences lasted a full week, there would be a highly serious air around the conference town, and the atmosphere would be super-charged with words like "redundancy" or "reciprocity." Men wise in film lore went down from London and read paper after paper to the delegates.

At Eastbourne, temporarily at least, the C.E.A. has agreed to say good-bye to all that. The talk is not concerned with the theoretical aspects of barring clauses; it concerns missed putts and the possibility of the favourite winning at Lewes.

THIS does not mean that the C.E.A. is not taking its business seriously; on the contrary. But it does mean that a summer meeting on a reduced scale does not lend itself to the lengthy Trade polemics of old, and that delegates accordingly and sensibly came to Eastbourne in holiday mood.

This mood was helped by the pleasant coincidence that they started to assemble on Derby Day, and found they had reached Eastbourne in time for what local people call Sussex Fortnight, which meant that anyone so minded could slip over to the races at Lewes on Monday and Tuesday and could stay on at the seaside to enjoy Brighton later in the week if his conscience would let him.

CONFERENCE started officially on Monday with a golf tournament and a preview of a new British picture.

But to many delegates, Conference had actually started on Saturday afternoon, when the first contingent arrived down from London. It was a day of rain, wind and sunshine, a cheerful mixture that was to set the standard of the week's weather, and the early arrivals, chilled from the drive, made straight for 127, where they found that the traditional Adley hospitality was laid on. As the talk hummed and the ice rattled, the advance guard was able to declare Eastbourne Conference, 1947, open in informal fashion.

THE first arrivals, inevitably, were the Adleys—Harry, John and Robert. Harry is as familiar a figure of a C.E.A. Conference as Max Milder's cigars are of Wardour Street; he needs no description here. John, his eldest son, was making his bow in the business, having joined Younger's a month or two ago. Robert is 11, and goes to school in Bexhill; he has the makings of a successful business man, for he started off by assuring the Joint Editors of the KINE. that he sold this journal to boys in his form at half-a-crown. As he later told Ernest Fredman the same thing, it looks as though Arthur Rank has some competition coming.

Other Adley men among the first arrivals were Stanley Bell, who has had 22 years with the firm, and Laurie Ralston, whose likeness to Stewart Granger is one of those things.

C.E.A. president B. T. Davis arrived with Mrs. Davis on Saturday afternoon. Southan Morris and his wife were also among the first to clock in.

Next came the large party from Langford's, headed by Dick Pearl and his brother, with Dave Harris, and their wives. The Pearls' firm, Langford's, was later to be host to what seemed like the whole of the C.E.A. at lunch on Wednesday.

Walter Eckart, the Yorkshire exhibitor with getting on for 50 theatres, arrived with Mrs. Eckart on Saturday evening, and immediately admitted that he had serious designs on some of the silverware that was being offered in Monday's golf tournament. A quick check-up on some of the earlier entries suggested that he was a possibility to be in or around the prizes.

OTHER early arrivals included Syd Lewis, of A.B.C.; Alf Smith and his wife, from Newcastle; Ben Rose, of British Lion; Sidney Clift, Mrs. Clift and their daughter, Denise, and Charles Metcalfe, his wife and family, from Leeds.

All this time, Dickie Richards, of the Sussex branch, who was batting on his home wicket, as it were, was bustling around welcoming all and sundry. There were several Sussex members in evidence, particularly Freddie Maplesden, of East Grinstead, the local chairman. Everyone was sorry that A. Daniels, secretary of the Sussex branch, and a man so very closely identified with the Trade, has had a serious operation, and is not yet out and about again. Luckily, he is making a good recovery.

SUNDAY was the day when most people got down from Town. Teddy Hinge came by road from Newcastle; Sir Arthur Jarratt had a puncture on his way from London; W. Carr came in from the North; Fred Prior and his wife, just back from a holiday in Switzerland, came down from Nottingham. Dudley West, who looks so like Prior that it is a tricky business seeing them together late at night at Harry Adley's, was in from Liverpool; Dennis Walls arrived from Manchester, and so it went on—Harry Goodman, Bill Berriman, Willie Kempsell, from Glasgow, and all and all.

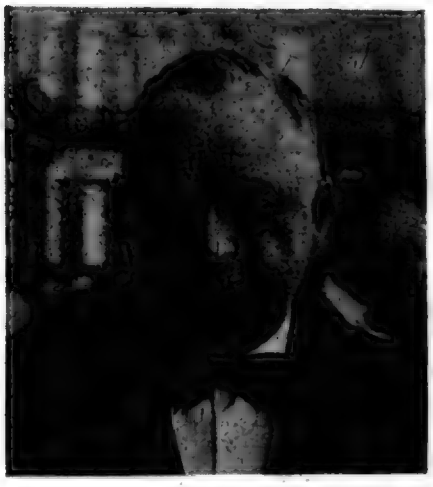
Some of the real enthusiasts went off to the golf club and reported the course to be rather an easy one; Syd Lewis threatened to bathe, but nobody took it seriously, for it was a cold day: Arthur Dent came along from the Cavendish; Denise Clift took the poodle for a walk; and life went on pleasantly enough.

THERE is always a story running round a conference, and this week the lads were talking of a rumour that Harry Buxton is in a deal to acquire the Moorhouse and Emery circuits—a point on which young

Continued on page 6

Delegates and Friends Arrive

Walter Eckart drinks with two ex-presidents of the C.E.A.—Charles Metcalfe from Leeds and "Dickie" Richards of the Sussex branch



Sidney Clift, circuit owner and delegate from the Birmingham branch, poses for the "Kine." camera before dinner

The opening day was a big event for the Adley family. . . Harry, head of the Younger Publicity Service, introduces sons John and Robert

The first two sales managers to arrive have a cheery greeting for each other . . . Joe Marks, of Pathe, says "hello" to Ben Rose, of British Lion

No conference could keep Denise Clift, daughter of circuit owner Sidney, away from her pet

Alf Smith—secretary of the Newcastle branch—and his wife find a quiet corner to give each other a toast

A meeting for ladies only, prior to one of the dress functions; left to right: Miss Marie Richards, Mrs. Connery Chappell, Mrs. Harry Adley, Mrs. Charles Metcalfe, Mrs. Alfred Smith, Mrs. Ernest Fredman, Mrs Ben Rose and Mrs. Walter Eckart

Another of the independent circuit chiefs early on the scene was Southan Morris of S.M. Super Cinemas who, together with his wife, sit it out before entering into the more serious business of the conference

R. H. GODFREY, N. Western

JAMES CARRERAS, Exclusive Films

R. C. T. ROBERTSON, Eastbourne

E. J. CARPENTER, S. Midlands

A BIG DAY FOR TRADE GOLFERS

RANDOLPH RICHARDS, Sussex

BRIGHT and early Monday morning the golfers went off to the Royal Eastbourne, where the ball was playing tricks on the greens. Early couples out included Alf Smith, of Newcastle, whose wife, a keen player, insisted on caddying for him, and Walter Eckart.

Results for the Harry Adley cup were as follows:—

First: R. C. T. Robertson, of Eastbourne, 91 gross, 15 handicap, 76 net.

Second: Dave Mistlin, 89 gross, 10 handicap, 79 net.

Third: A. S. Hyde, of Bradford, 95 gross, 14 handicap, 81 net.

The W. Moffat tankards were won by A. S. Hyde and Jimmy Carreras. Runners-up were Holden and Jones.

The South Wales and Monmouth and the 20th-Fox and Frank E. Spring cups were not offered for contest in the golf tournament, as this was not a regular C.E.A. summer conference.

W. ECKART and Mrs. and Mr. A. J. SMITH

L. KITCHEN, Bradford

DENNIS WALLS, C.E.A. vice-president, and J. WOODHEAD, Bradford

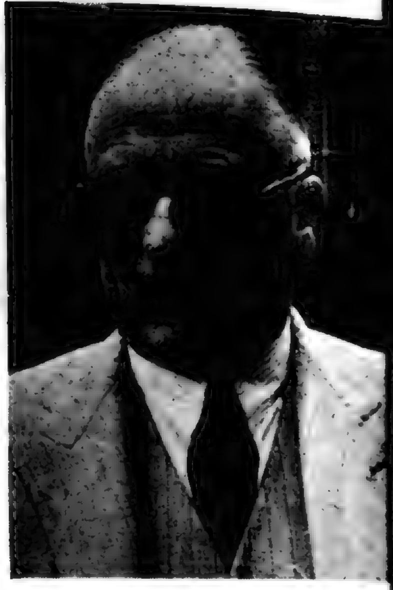
F. C. MAPLESDEN, Sussex

A STRONG CONTINGENT FROM THE PROVINCE

Presidents' Wives Talk It Over

G. Dudley West, of N. Western, caught by the "Kine." camera in characteristic mood

Mrs. B. T. Davis, wife of the President, has a point in common with Mrs. C. P. Metcalfe, who accompanied her ex-president husband



T. Armitage, Chairman of the ***Bradford branch****, one of the many delegates from the Provinces*

Continued from page 3

Emery and Dennis Walls had nowt to say.

The official side of the Conference started on Sunday evening, when the Sussex branch entertained the officers and General Council of the C.E.A. and local officials of Eastbourne's pleasant town. Fred Maplesden was in the chair; Dickie Richards, with his daughter Marie as hostess, made a breezy speech, and A. E. Sadler, that fine showman, who has done so much for the Sussex branch, was greatly in evidence. So was Stanley Mills, another Sussex stalwart, of A.B.C.

THERE were four past-presidents at the do—Richards himself, Teddy Hinge, Syd Lewis, and Fred Prior. The Mayor said a few words, and a good time was had by all, as they say.

ON Monday afternoon a caravanserai of enthusiasts headed off to Lewes Races, where Bob Dean, an enthusiastic horseman, who goes in for point-to-points himself, was able to give the party a couple of pieces of profitable information he had picked up locally. Tommy France, perhaps, forewarned, spent the afternoon at the hotel.

The racegoers returned to find the Grand Hotel conference headquarters much more crowded. The late-comers had now weighed in.

From British Lion, who were giving the first of the evening shows, came a strong team. Sir Arthur Jarratt had arrived on Sunday; Ben Rose was down on Saturday; on Monday there came Leslie Mitchell, Roffe Thompson, Nora Mumford, and a number of lads from the sales side.

THE West of England contingent was in; Leslie Hill was toying with that hat which, when in suitable mood, he prefers to regard as a Rugger ball. Maurice Prince had arrived from Devon. Jackson Withers, like Sir Alex King, was a notable absentee.

But Scotland was well represented. Louis Dickson, Jack Dunbar, Jimmy Wallace, and George Singleton and Mrs. Singleton had all made the long trip south.

Arthur Taylor had arrived from London, and had linked up with Cecil Mathes, of the London branch, who had been down over the week-end. Walter Fuller, confessing to feeling tired, had arrived, and Norman Hart, rose in buttonhole, sampled the Eastbourne tea and pronounced it up to standard. Jack Goodlatte and his wife drove down just for the evening show, which was held in the A.B.C. Luxor. There were plenty of congratulations for Goodlatte from those in the know; his appointment to the board of A.B.C. had not been announced, but was widely known.

THE evening show started what was virtually a miniature British film festival, with a new film, or almost a new one, every night. It kicked off with a bright lantern slide tribute to leading C.E.A. people, accompanied appropriately on the organ. We suspect that Stanley Mills and Syd Lewis were the guiding lights behind the stunt, which was warmly applauded. The idea of playing "Money is the Root of all Evil" as Teddy Hinge's theme song as treasurer earned the best laugh. The name of Adley—tune, "Another Little Drink"—earned the biggest hand of them all, a warm testimonial to the popularity of that remarkable man.

Sir Aubrey Smith, old Sussex captain, was given a really big reception when Leslie Mitchell introduced him from the stage. He certainly deserved it. He made a short, sincere little speech, and cracked a quiet gag or two. It was a most successful personal appearance by a really fine old actor whom everybody admired.

IT'S not my place to review the picture here, of course; what do we pay Josh Billings for, anyway? His review appears in this week's KINE.

At the end of the show there was the familiar stampede to get a glimpse of the stars, and most of the delegates stayed well back in the theatre until the cheers and the flashlights were both spent.

Later, at a supper reception at the Grand, the Trade met Margaret Johnston, Dulcie Gray and Kieron Moore, the stars of the picture, and Sarah Churchill, who, it turned out, was at school with Mrs. Charles Whincup, of Leeds. The very alert British Lion team had even staged a fashion parade for those strong enough to stay up late for it. In short, an excellent evening, with Sir Arthur and Lady Jarratt as hostesses, and right up to the high traditional standard of entertainment which this Trade has set itself. The Grand certainly spread itself for the occasion.

THINGS quietened down on Tuesday morning, and there were committees to attend for those concerned. Any hard news which may emerge from them will, unfortunately, have to be kept for next week's KINE. as far as I am concerned.

On Tuesday afternoon, in addition to an outgoing party to the races, there were more newcomers. Sydney Box and his lads were down for the evening showing of "Dear Murderer." John Woolf and a number of senior people from G.F.D. als came down for the show.

THE star contingent lining u for this event was quite sizeable party.

Those actually featured in th picture were Eric Portma Greta Gynt, Dennis Price, Jac Warner, Hazel Court, and Ma well Reed. Those who als rallied round for the occasio were Jean Kent, Joan Green wood, Sally Gray, Edana Romne and Sonia Holm. Arthur Crab tree, who directed "Dea Murderer," was also present.

I WRITE before the event, bu I believe that the Ran people have prepared a mammot trailer for future Rank-G.F.D pictures, to be shown speciall at Eastbourne.

There is a possibility it wil later be flown to the States fo use by Rank in any further talk he may be having with th American Trade leaders.

THE programme on Wednes day looks like being th most crowded of them all—and I am now crystal-gazing, writing t a Presstime schedule. In th morning, of course, there is th main General Council meeting.

Then there is the Langford lunch, to celebrate the firm's 35th birthday, and, to wind every thing up, Paramount is showing "Dancing with Crime" in the evening.

Then, for those who see a con ference right through, comes the trek back Townwards on Thurs day morning. Writing in the middle of events, it is difficult to get an accurate perspective. But it can be said, quite safely, that Eastbourne week will be remembered as one of the brightest and breeziest meetings the exhibiting Trade has had.

Connery Chappell

A GREAT RECORD OF ACHIEVEMENT

On this page the achievement and prestige of the C.E.A. receives tribute, not only from leaders of the other sections of the Industry, but from Sir Stafford Cripps as representative of official circles. The latter's words stress the fact that the Association has always been ready to temper its individual requirements to national needs, a point which President B. T. Davis makes in his acknowledgement of the good wishes of the other sections.

Exhibitors' Part in Helping the Country

I AM glad that the history of the Cinematograph Exhibitors' Association has at last been written, for I feel that every exhibitor in the country will want to study and to keep this. The Association has a fine war-time record. Its members provided relaxation and entertainment for many millions each week, often under extremely difficult conditions. By doing so they made no small contribution to the maintenance of public morale. They showed their great public spirit, too, in making many collections in aid of war charities from their patrons, and in giving screen time to official films and announcements.

Peace brings special opportunities and special duties to kinema exhibitors, for in the economic struggle which now confronts us—hardly less critical for this country than the military struggle which is over—the exhibitors have an important part to play.

The country's overseas expenditure is still greater than its receipts, and one of the items on the debit side of the account is the continuing heavy outlay for imported films. If our native industry is to be developed on stable foundations it is essential that every British film of first-class entertainment value should be screened for as long as possible in the greatest possible number of kinemas.

All exhibitors, large and small, can help the country and, indeed, advance their own interests at the same time by assuring to every good British film a square deal in the British market.

Stafford Cripps

THE C.E.A. PRESIDENT

THERE could be no more appropriate time for a tribute to the C.E.A. than this year, the most momentous in the history of the Association. As President at this period I am acutely conscious of the issues involved in the reshaping of the Quota Act, and, like most officials of the organisation, I am sustained by the knowledge of our past achievements.

The C.E.A. can be modestly proud of its record, which the KINE. recalls in this issue in such interesting and varied detail. The story shows that, in times of crisis, the Association has always presented a united front to the problem of the moment, and that, while guarding its own particular interests, it has never failed to make a generous and constructive contribution when national issues have been involved.

I am confident that, with the same unity and breadth of vision, we shall play our part in securing a revised Films Act that will not only be equitable as regards the exhibiting branch of the Industry, but one which will be to the benefit of all sections of the Trade.

The good words and wishes expressed in this issue by Sir Stafford Cripps and important representatives of the other sides of the Industry make me once again aware that in this business there is an over-all understanding between the various groups that transcends sectional interests.

We of the C.E.A. cherish this understanding, in the establishment of which our veterans and those who have passed on have played no inconsiderable part. The records show many clashes between the sections, but also reveal that there has invariably been a constructive issue. In the next few months we shall need that mutual understanding more than ever before. But I am confident that the outcome will be to the good of all; and that with the implementation of the revised Act next year we shall move forward to a future in which the C.E.A. will play a part more than worthy of the vital past recorded in the pages of this most interesting issue of the KINE.

BTDavis

THE RANK ORGANISATION

TO put on record something of the history and achievements of the C.E.A. is very well worth doing, and I am glad the KINEMATOGRAPH WEEKLY has shown this lively interest in the Association's work.

I and my colleagues co-operate closely with the C.E.A. in many of its activities. The managers of the Gaumont and Odeon circuits are encouraged to take an active interest in the Association's affairs; and we like to feel that at these meetings there can be free and frank discussion of the industry's problems and a chance to find common ground for agreement.

It is my hope that the Association may long continue its important and valuable work—work which this issue of the KINE. will do much to make more widely known.

J Arthur Rank

THE K.R.S. PRESIDENT

MY diary reminds me that I have just attended a meeting of the REP Committee, and this in turn recalls that we live in an age when renters, exhibitors, and producers can talk round a table without mayhem being committed. It is a sign surely that we have grown wiser or else that the vertically integrated combines have become more powerful. And what can be more astonishing than the spectacle of the President of the K.R.S. sitting down with pen poised to pay tribute to the C.E.A.?

Is that a sign of the times, too? I see that the K.R.S. is registered as a limited company and as such, I suppose, must exist with the sword of Damocles of nationalisation hanging over it just as it does over any other pluto-

Continued on page 21

Told for the First Time

THE C.E.A.'s 35-YEAR-OLD LIFE STORY

An Exclusive Record of the Highlights and Achievements of the Association since its Formation by "The Ten Gentlemen of 1912"

"THE decision to form an association of kinematograph exhibitors," says the preamble to the first annua report of the C.E.A. (for the year ended March, 1913), "was made by a group of some ten gentlemen on January 24, 1912, at a meeting at the Holborn Restaurant."

With those rather sonorous words opens the written history of the C.E.A., as recorded in the archives of the Association.

Before the ten men got together, there had been previous attempts by go-ahead exhibitors to set up some kind of Trade organisation to protect their interests and to negotiate with the well-established, tightly kni Associations of the manufacturers and the renters.

There had been, for instance, the short-lived Cinematograph Defence League, which died an early death There were, too, already in existence, one or two purely local leagues, committees, groups and associations but none had aspired to national significance.

But the feeling that the need for such an Association was vital was becoming widespread. In the KINE. o January 4, 1912, had been printed in a spirited letter from Arthur J. Gale—the Major Gale of to-day—calling upon exhibitors to combine and organise.

The KINE. itself, through its then editor and publisher, E. T. Heron, had counselled the formation of an exhibitors' league of national scope, following various police court proceedings against showmen for technical offences and, what it somewhat colourfully referred to, as "the persecution at Newcastle."

"The hour," as sub-titles of the period might have said, "was at hand." It was left to F. Ogden Smith to summon those "some ten gentlemen" to the Holborn Restaurant. Ogden Smith opened the meeting by referring to previous failures to organise, contrasted with the smoothly functioning Associations of the manufacturers and the renters. He also spoke of the harshness and restrictive action of the L.C.C. and the Borough Councils.

The need demonstrated, E. M. Barker was voted to the chair and the meeting was thrown open to discussion.

At this point Arthur Gale stated for the first time what has always been the guiding principle of qualification for membership—'a man's main interest must be in the exhibition of films."

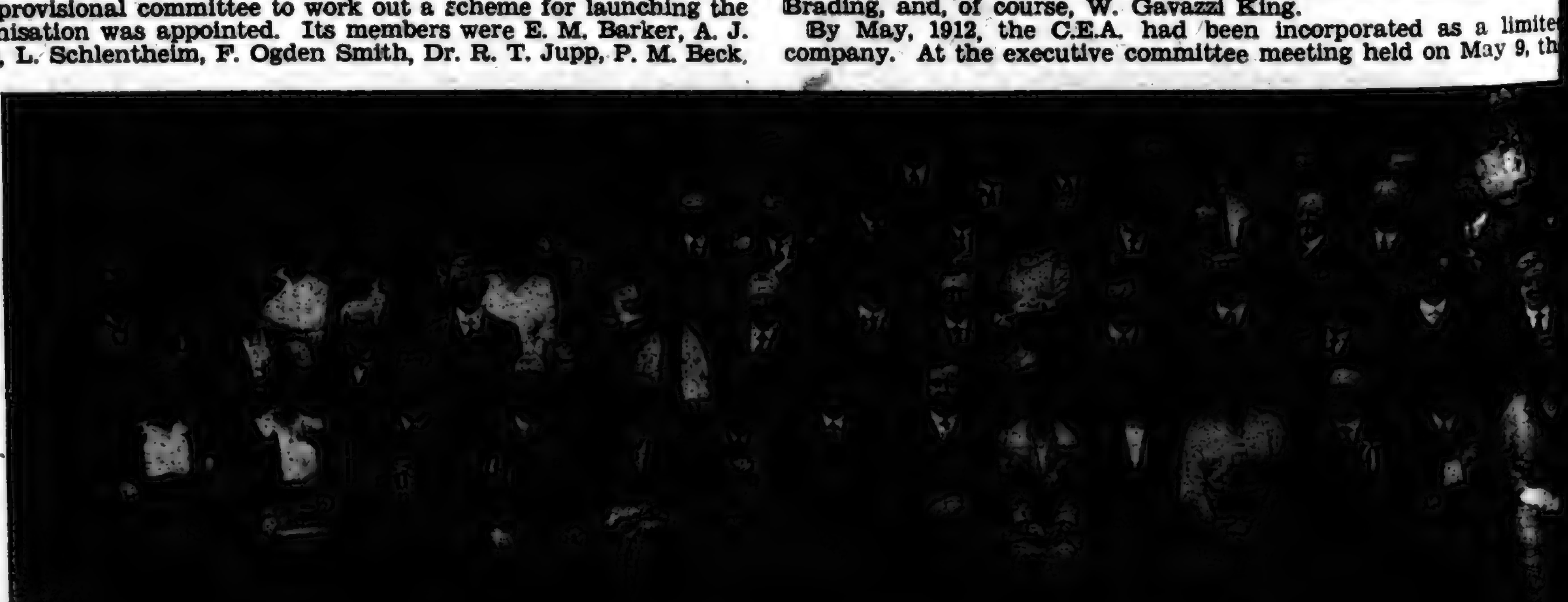
Then P. M. Beck proposed, and R. Forsyth, of Folkestone, seconded, that a National Association of Cinematograph Exhibitors be formed. The proposition was carried unanimously.

A provisional committee to work out a scheme for launching the organisation was appointed. Its members were E. M. Barker, A. J. Gale, L. Schlentheim, F. Ogden Smith, Dr. R. T. Jupp, P. M. Beck, H. W. Mason and E. Bishop. The rather unfortunately named E. J Muddle was appointed honorary secretary *pro tem.*

It is not possible now to name with complete accuracy all wh were present. The only existing written record is the KINE. repor which does not claim to give a complete list; and the memories o the few C.E.A. men who survive from those days do not entirel agree. But the men mentioned above can be regarded as the prim movers, although in a very few weeks, when the permanent executive committee was set up, other names prominent in the earl development of the Association begin to appear persistently i the rather sketchy minutes of the meetings.

THESE men could well form the subject of another special article but it will be well to mention here a few of those who did so much of the pioneering work of the Association, such as W. Fowler Petti E. W. P. Peall, A. E. Newbould, W. Lacon Threlfield and R. W Brading, and, of course, W. Gavazzi King.

By May, 1912, the C.E.A. had been incorporated as a limite company. At the executive committee meeting held on May 9, th



1920 *Memories of twenty-seven years ago, together with the trade pioneers of those days, are recalled in this photograph of delegates and friends attending the Southampton Conference. The KINE. of July 1, 1920, reporting the event, reads: On Monday afternoon a conference of secretaries was held. W. Gavazzi King, general secretary, presided, and those present included F. R. Goodwin*

by LEONARD WALLACE

THERE has never been, until now, an attempt to tell the story of the C.E.A. This article, therefore, has a very special significance, not only as a tribute to an Association that has a lively history of achievement, but as the first readily readable condensation of the highlights of its very full life.

☆ ☆ ☆

objects and rules were approved, membership subscriptions were fixed at one guinea for a first hall and half a guinea per hall thereafter. A special half-guinea membership was arranged for persons interested in exhibition but not actually owners of theatres. Among new members elected at this meeting were A. E. Newbould and A. Meares.

The first meeting place of the committee was at 17-19, Great Windmill Street, in offices lent by L. Schlentheim. By May 17 the Association was accommodated at Broadmead House, in Panton Street, which it only vacated when the premises were blitzed in 1940.

Many of the subjects tackled in these very early days have a reminiscent ring. They included Sunday opening, censorship, music copyrights, long films, and the possible sharp practices of a number of members who had been discovered to be not paying subscriptions for all their halls.

IN order to organise a petition to the L.C.C. on the question of Sunday opening, it was proposed to engage a gentleman called W. W. Cousins, of Fleet Street, to carry out this work, for which purpose he was to be advanced the sum of £4.

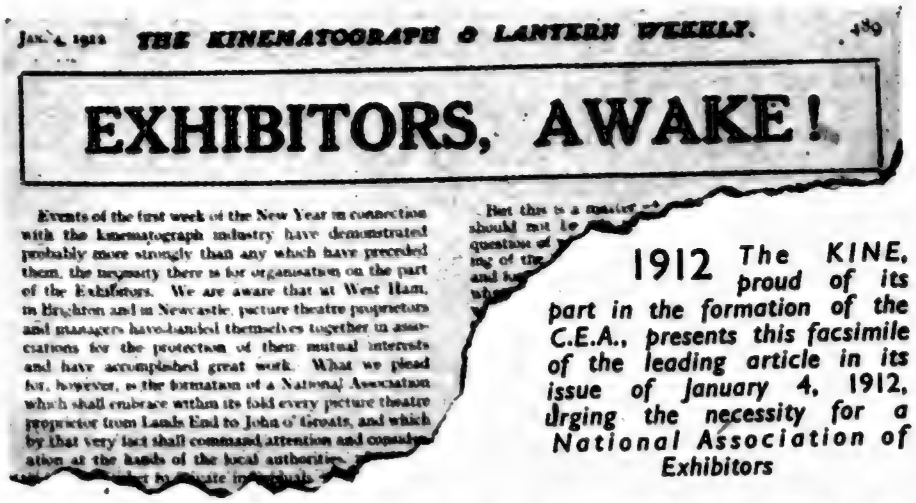
It was R. W. Brading who raised the question of long films, citing the "Mysteries of Paris" as a grim example of a picture that was "inimical to the interests of exhibitors and a dangerous innovation." No action was taken.

Another powerful decision was taken in the matter of a proposal by the renters and manufacturers to set up a joint committee to form a censorship board. The idea of the joint committee was approved, with rights reserved as to the alternative names suggested for president—George R. Sims, Conan Doyle or Mr. Redford, then examiner of plays. The last named was eventually appointed censor in 1913.

In these very early days, Gavazzi King, that brilliant organising secretary, had just joined the C.E.A., and one of his first preoccupations was the launching of an exhibitors' journal.

It was on July 11, 1912, that the first major move to secure the expansion of the C.E.A. on national lines took place. A meeting was held at the Grand Hotel, Birmingham, at which were present the whole executive committee and delegates from provincial centres. From Manchester came G. M. Montanini, J. Harrison, B. Rhodes and H. D. Moorhouse: from Birmingham, W. H. Reynolds, chairman, and W. Wright, secretary, of the local Birmingham committee, and F. W. Morrison, representing Newcastle and Northern showmen.

General questions of Trade moment were discussed, including threatened restrictions on the leasing of films, the proposal by exhibitors that the Trade set up its own censorship board, the question of music copyrights and Sunday performances.



Jan. 4, 1912 THE KINEMATOGRAPH & LANTERN WEEKLY. 489

EXHIBITORS, AWAKE!

Events of the first week of the New Year in connection with the kinematograph industry have demonstrated probably more strongly than any which have preceded them, the necessity there is for organisation on the part of the Exhibitors. We are aware that at West Ham, in Brighton and in Newcastle, picture theatre proprietors and managers have banded themselves together in associations for the protection of their mutual interests and have accomplished great work. What we plead for, however, is the formation of a National Association which shall embrace within its fold every picture theatre proprietor from Lands End to John o' Groats, and which by that very fact shall command attention and consideration at the hands of the local authorities

But this is a matter
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1912 *The KINE, proud of its part in the formation of the C.E.A., presents this facsimile of the leading article in its issue of January 4, 1912, urging the necessity for a National Association of Exhibitors*

But it was after this general discussion that the history-making event took place, and the delegates and executive committee discussed and agreed terms for the absorption of the provincial groups into the Association. This meant the addition of 300 members to the organisation, and the beginnings of a national scope.

The immediate practical result was that the country was divided for the purposes of organisation and canvassing for new members into six regions; North, North Central, Midlands and Wales, Eastern, South-Eastern and South-Western.

Already active members agreed to visit these areas as informal recruiting officers, and delegates' expenses were fixed as 12s. 6d. per day and third-class fare, figures which must be horrifying to present-day delegates.

Finally, the proceedings at this most momentous meeting were rounded off with a spirited resolution condemning film monopolistic tendencies indicated in suggestions that the manufacturers and renters were proposing to combine.

IN July, 1912, the now enlarged C.E.A. secured a bank overdraft of £100 on directors' guarantees of £10 each.

August brought the first secretary's report. Gavazzi King announced that 295 halls had been enrolled, and that protracted negotiations with a Mr. Sarpy, who figures in early minutes as a rather fearsome figure representing the Société des Auteurs, Compositeurs et Editeurs de Musique, in the matter of music copyrights, had reached a stage where an agreement was ready for signature.

He also read a letter from H. D. Moorhouse concerning the exhibition of films in schools, reported in the Trade press, in which the writer stated that this was "only the thin end of the wedge."

Among new members gained during the first months of the association's life were T. A. Metcalfe, F. Gibson, Charlie Isaacs of

(president), H. J. Hood (Hampshire Branch), W. H. Huish (Manchester), F. H. Waters (Norwich), M. Raymond (London), S. A. Gough (Southampton), A. J. Rutter (Portsmouth), P. Joseph (Leicester), E. M. Rush (Leeds), G. F. Morgan (Hull), A. Eley (Chatham), and A. Smith (Newcastle). The vice-president for this year was Coun. G. H. McDonald, and the treasurer, Matt Raymond.

C.E.A.'s LIFE STORY—continued

South Wales, Sidney Bacon, E. W. Pashley Peall, T. J. West, M. A. Pyke and J. Blakeley.

At a meeting of the committee on August 27 a momentous resolution was agreed and forwarded to the Incorporated Association of Film Renters and the Incorporated Association of Kinematograph Manufacturers.

Renters' Move Opposed

It ran: "This Association is absolutely opposed to the proposal of manufacturers of film having agencies in this country, directed to the end that in future all films shall be leased for a definite period only, and shall not be sold outright as at present. This Association regards this proposal as a direct step towards the formation of a Trust in films in this country such as exists in America, and it pledges itself to do all in its power, individually and as an Association, through the medium of the Law, the Press and Parliament, to combat this action in every possible way."

By the autumn of 1912 a West of England Branch, or District, as the branches were at first called, was in process of formation, Albany Ward and G. W. Poole being already members of the association. Plymouth and Dublin had asked for help in forming district associations. The Northern District had met in Newcastle and had elected Lindon Travers as chairman and Tommy Thompson as treasurer.

In September there was a meeting of representatives of the three trade organisations to discuss Sunday opening, at which it was decided to ask the National Sunday League to meet them and discuss means by which they could "take joint action against the organised attempt on the part of interested persons to interfere with the reasonable amusements and recreations of the people." Indeed, the tentative suggestion was subsequently put forward that the N.S.L. should continue Sunday opening. E. M. Barker was in the chair, and also present were Gavazzi King, Brooke Wilkinson, who was then secretary of the Manufacturers' Association, and H. A. Spoor, for the renters.

Musicians and S.O.

A subsequent development of the Sunday opening campaign occurred when the C.E.A. executive committee listened to a proposition by C. Jesson, of the Amalgamated Musicians Union, who pledged the support of the union and the Labour Party, provided that employees were allowed to volunteer for Sunday work. He also suggested a charity scheme, which the committee approved, provided that exhibitors were allowed the right to nominate the charity to which the profits of theatres were to be allocated But it was to be some time before this plan received official sanction, after much hard spadework by the London branch.

About this time a minor crisis occurred in the financial affairs of the C.E.A. It is best indicated by a quotation from a speech by the secretary, who said: "If the members of the committee are not prepared to advance working capital for the Association to the extent of, say, £200, I would be prepared to consider such an advance, if I were given a lease of the copyright of the Exhibitors' Journal as security and, say, 10 per cent. interest on the loan. The present situation is not one which accords either with the dignity of the Association or the comfort of its secretary." The Association already owed Gavazzi King £101!

This offer was considered at a later meeting, and it was decided to raise the money by a guaranteed overdraft to the extent of £200 initial guarantors including L. Schlentheim, A. J. Gale, F. Ogden Smith, A. Liebmann, H. Mason, R. W. Brading and E. M. Barker.

These were only the first of a series of loans made by members to the Association, for it was recorded in July, 1917, that sums of from £5 to £20 be repaid as soon as possible to the following members: F. R. Goodwin, E. M. Barker, Matt Raymond, Will Evans Sidney Bacon, A. E. Newbould, E. W. P. Peall, A. J. Gale, R. Thornton, Gillespie Bros., W. Baker, J. Broughton, T. Thompson, F. W. Morrison, G. W. Oliver and W. J. Shepherd. These loans were repaid in 1920.

Enlistment Campaign

Towards the end of 1912 Gavazzi King went on a series of tours in the Provinces, speaking to local associations and specially convened meetings in order to swell the growth of the Association.

As a result, Glasgow and District agreed to amalgamate with the C.E.A. and other Scottish areas came under the influence of the major body.

The first year of the C.E.A.'s existence was rounded off by a deputation to the Home Secretary for a discussion of Home Office regulations affecting the kinema business. The results were extremely gratifying, and many concessions were secured.

At the formation of the Association there were approximately 700 kinemas in London and 3,500 in the Provinces; or perhaps one should say "shows," since many of the places of exhibition were converted shops, skating rinks and other properties made over sketchily for the purpose of showing films.

With this surprisingly large potential numerical strength as a field of operation, Gavazzi King was able to record in his first annual report that over 1,000 members had been gained for the Association and that eight branches had been formed.

The branches were North Central (Lancs and district), Northern (Northumberland and district), the Midland, re-formed as Birmingham and district, Glasgow and West Scotland, incorporating the local Glasgow association, Liverpool local association absorbed in Liverpool and district, Yorkshire, the East of Scotland and, of course, a London branch.

Nineteen hundred and thirteen opened to a flying start with the secretary attending a meeting at Sheffield to give an official blessing to a newly formed Sheffield branch, of which Morris Yaffe was secretary. At almost the same time L. Schlentheim journeyed to Liverpool and persuaded the branch to amalgamate with the North Central District.

Early in 1913 the London District, always in the lead in Sunday opening campaigning, was endeavouring to obtain a guarantee of a definite percentage for the charity allocations. Twenty per cent. was the suggested figure, and discussions with the authorities were being held.

Pathe then caused a rather more than minor sensation by a proposal that Continental manufacturers should combine and eliminate the hirer, a move which brought forth a lively resolution from the C.E.A. pledging exhibitors to maintain the open market.

As early as February, at the instigation of the showmen, a joint meeting of the three Trade associations was held at the Connaught Rooms to discuss the Pathe direct renting move, and it was decided to set up a committee of three representatives—one from each organisation—to consider the question, with a legal adviser to assist them.

Irish Branch Formed

Meanwhile Gavazzi King had gone to Ireland to assist in the formation of a branch in Dublin, where W. Payne Seddon was the prime mover in Irish organisation. Almost immediately afterwards he went to Leeds to inaugurate a Leeds branch.

On March 27, 1913, the first annual dinner was held at the Waldorf Hotel. Tickets were 10s. 6d., showing a neat profit on the 7s. 6d. per head estimated by the hotel. Jupp was in the chair, and the guests of honour were T. P. O'Connor and Cutcliffe Hyne, who was dickering with the idea of the production of a series of films on "Captain Kettle's" exploits.

In April, 1913, R. T. Jupp succeeded E. M. Barker as chairman of the executive committee, and the

Continued on page 12

1928 *Attended by over 500, the Cardiff Conference was one of the liveliest in the history of the C.E.A., when, as to-day, the "perilous position of the Independent" was foremost in discussion. At the president's table: Front row—Thos. Ormiston, Gavazzi King, The Lord Mayor of Cardiff, H. Victor Davis, president, F. M. Cooper, vice-president, A. E. Bundy, W. R. Fuller; back row—Sidney Carter, J. C. Graham, F. A. Enders and D. Hughes*

HARALD BAIM

thinks that you will find this page interesting

A harassed mother dressed her little girl in her best white dress, and told her that if she came home with her dress dirty, she would strangle her. The little girl fell in a puddle and came home dirty . . . . . . and her mother strangled her.

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Federated Film Corporation Limited are offering to exhibitors some of the finest second-feature product, British and American.

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An old gentleman advertised for a young man with college education to accompany him on a European tour. He was called to the phone at five in the morning to hear, "My name is Robinson and I'm a Harvard graduate, but I thought I'd better call early to tell you that I am sorry I will not be able to go to Europe with you."

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All Federated product is booked through Butcher's Film Service Limited, in London and the Provinces.

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Three men stagger into a bar; the first gets to the counter, the second just makes it close behind the first, the third falls flat upon his face by the door. "Give me a whiskey," says the first, "And give my pal one too." "What about your other friend," says the bartender, pointing to the man on the floor. "Not likely," says the first, "No more for him, he's driving."

☆ ☆ ☆ ☆

Federated Film Corporation Limited, the most progressive independent producing and distributing organization.

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The titles of the new American product are:— "I'LL LEAVE IT TO YOU," "POSITIVELY NEGATIVE," and "HE WHO DARED." The first is a musical; the second is the first film about film, and the third is a jungle story . . . . . . interesting?

Federated's address: **National House, 60/66, Wardour St., London, W.1**
Butcher's address: **175, Wardour Street, London, W.1**

C.E.A.'s LIFE STORY—continued

Yorkshire and Staffordshire branches were fully in being.

About this time, the agreement concerning music copyrights was finally signed, but the mysterious Mr. Sarpy still had objections to raise, which were the subject of intermittent discussions during the ensuing months.

In May a letter from a visionary manager, Adrian Romer, of the Oxford Picture House, Manchester, suggesting a special department in the Association for managers, was read; and the committee promptly decided that such a move was "not desirable."

By mid-year the manufacturers had committed breaches of the agreement about maintaining the open market, and a resolution was therefore passed releasing exhibitors from the obligation to boycott those who refused to sell in the open market.

One phase at least of the story now develops into a major drama—the fight against restrictions imposed by the local Councils on exhibitors. Notably harsh and unyielding local authorities were the Liverpool Bench and the West Riding County Council. It was decided through the local branch to challenge the Liverpool rulings. The magistrates agreed to allow a test case, but when the matter came to the Divisional Court they successfully pleaded that they had no legal power to state the case they had brought!

The executive committee of the C.E.A. decided to take another case at the next licensing sessions, and in order to fight it, promoted a £1,000 fund; £800 of this sum had been raised by the end of the year.

Trade unionism began its long series of contacts, battles and compromises with the showmen when, in September, 1913, a deputation from the National Association of Cinematograph Operators was received by the committee. Discussions were amicable if not particularly fruitful.

Boycott Threat

By the end of 1913 a new problem in the shape of "exclusives" had impinged upon showmen, and a resolution was promptly and enthusiastically passed that firms dealing in these threats to the open market be boycotted. For full measure a resolution was thrown in condemning the production of long films.

At the turn of the year the Middlesex Defence League was absorbed into the C.E.A.'s Middlesex and District branch. Solicitor Harris proceeded to Stockton to challenge—with some success—the imposing of fresh regulations by the local magistrates. A South Wales branch was formed, and a Home Counties branch mooted.

The Association's second year was completed with a second annual dinner, this time at the Criterion, at which Baden-Powell was a guest of honour, and the Home Secretary, unavoidably prevented from attending, sent an official deputy; 145 members, 11 guests and 10 Pressmen were present at the function.

The annual report for the year ended March, 1914, revealed that 550 new members had been added during the year, and that since the formation of the C.E.A. 15 branches had been formed and three more were in process of formation. Branches added during the year under review were Ireland (Dublin), North Staffordshire, Bristol and West of England, Dundee and North of Scotland, Middlesex, South Wales and district.

Among the achievements of the year were listed the fact that censorship certificates were now given to exhibitors free of charge, that the legal department had been vigorously active in licensing cases and in Sunday campaigns. Above all, the open market had been maintained by the spirited action embodied in the resolutions already quoted.

1917 *J. P. Moore, past-president of the Birmingham and Midland branch, presenting the illuminated address to A. E. Newbould, in recognition of his valuable services as chairman of the C.E.A. for the past two years.*

Enter the P.R.S.

In April, 1914, the Performing Rights Society came into the picture for the first time, it having absorbed the Société des Auteurs, etc., and presumably the pertinacious Mr. Sarpy. Its appearance heralded a new series of protracted negotiations concerning copyright fees for music played in kinemas.

May, 1914, brought a testimonial from the committee to Gavazzi King for his splendid pioneering work in recruiting members and forming new branches, as well as for his general work as secretary and his journalistic ability as editor of the Exhibitors' Journal.

In connection with the latter, King now had five viewers at work to provide reviews for his Selection Board, which was still the magazine's most highly valued feature.

1914 was a difficult but lively year. The outbreak of war caused an initial panic, which was followed by a quick recovery. But, an official report notes, "the increased cost of carbons and labour has reduced very considerably the profits earned, and in some instances produced losses."

Labour Troubles

In addition, there were other labour troubles. "In some instances," continues the report, "the entire staffs of certain theatres have volunteered for the front."

Feeling that hardship threatened many of its members, the C.E.A. proposed a joint Trade conference. It was duly held, but the results, from the point of view of future co-operation, were disappointing, although it was agreed that exhibitors should be "treated with leniency during the crisis."

Very early the Trade began to play its distinguished part in work for the various war charities. Within a few months of the outbreak, £10,000 had been collected. Kinema Day raised £798 towards the War Fund.

It is noteworthy that at this time the C.E.A. successfully opposed a clause in the L.C.C. General Powers Bill which attempted to make the use of non-flam. film compulsory.

At this time it was thought desirable to add dignity to the Association by electing a president and vice-president. T. P. O'Connor was persuaded to accept the office of president, and among a quite imposing list of vice-presidents appeared the names of E. M. Barker, A. Cunningham, W. A. Fenning, J. Harrison, R. T. Jupp, and W. Jury.

During 1914 Mr. Harris resigned his post as solicitor, and a young man of law called Norman Hart took over the appointment. Some of his earliest work was in connection with the Model Agreement, regarding which there had been unfruitful discussion with the renters for very many months. Finding the latter not co-operative, the C.E.A. had proceeded independently, and now had its conception of an equitable agreement prepared and ready for issue to its members.

Censorship still remained a subject for battle, and near the end of 1914 the C.E.A. was complaining bitterly that it had insufficient representation on the board compared with the renters and manufacturers. A move was made to have the constitution of the body amended to correct this disparity.

Sunday Opening Fights

War or no war, the fight for Sunday opening continued; and in Southport, Ald. Trounson successfully conducted a campaign to preserve the town's long-established but threatened right to seven-day opening.

Despite the hazards of the period, the year ended with an increase in membership of 350 and two new branches, Leicestershire and Essex, in being. But the annual dinner was abandoned—one of the Association's few concessions to the difficult times.

1915 brought a bad drop in trading, and it was reported that 500 theatres had closed during the year. But such was the spirit of the Industry that 600 new members were added to the Association and five new branches were formed.

War conditions brought new problems and developments of old ones. The long-cherished open market was at last beginning to be threatened. Concessions were made in the matter of trading in "exclusives"; and after what must have been a bitter conference with the renters, the executive committee, referring to its stand on the open market principle, commented sadly: "Circumstances now indicate that the view then expressed must be revised."

Almost immediately after this the Essanay policy of exclusive and short term renting brought the whole problem close to exploding point, and also contributed largely to a most important change in the constitution of the Association.

Exhibitors' Union

As a limited company, the C.E.A had always been handicapped in its dealings with other Trade organisations and also with organised labour and local authorities. It was now proposed to turn the Association into a trade union. For this purpose, J. A. Seddon, a man of considerable Parliamentary experience, was appointed organising secretary, and he proceeded to draft rules and to set in motion the necessary negotiations.

On January 25, 1916, the Cinematograph Exhibitors' National Union, Reg. No. 1622T, was registered under the Trade Union Acts, 1871 to 1912. At an extraordinary general meeting on April 4, 1917, it was resolved that the name be changed from National Union to the Cinematograph Exhibitors' Association of Great Britain and Ireland.

It is necessary to turn back to 1915 to record the arrival of entertainment tax, from then on a matter for annual battle between the Trade and the Government. As soon as news of the impending tax was received, a deputation was sent to see Mr. McKenna at the Treasury, and every possible action to secure a minimum levy was promptly taken. The

Continued on page 15

THIS ORGANISATION, WHICH CATERS ESPECIALLY FOR THE REQUIREMENTS OF THE ENTERTAINMENT INDUSTRY, WISHES TO CONVEY TO THE C.E.A. CONGRATULATIONS ON THE SERVICE RENDERED TO THE INDUSTRY IN THE PAST, AND MAY THIS CONTINUE IN THE YEARS TO COME

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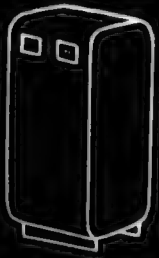

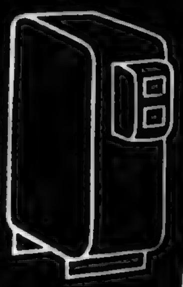

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C.E.A.'s LIFE STORY—continued

tax was estimated to be able to produce £21,800,000 in the year. It produced £42,000,000 in 1946.

It was during this year that F. Ogden Smith, who had succeeded Dr. Jupp as chairman, resigned owing to ill-health, and was succeeded by A. E. Newbould, who was to do such splendid work during his long term of office.

The situation during 1916 is best depicted by a coldly factual note in the annual report, which states: "Of existing members, 11 resigned, 81 failed to pay subscriptions to headquarters, and 185 failed to pay to their branches."

But, on the credit side, 253 new members were gained, and it was recorded with satisfaction that the accounts presented a small balance after clearing the liabilities of the early years.

On the credit side, too, were some vigorous and quite successful clashes with officialdom. Home Secretary Herbert Samuel planned what he called "official censorship by consent," meaning a Board of Censor controlled by the Home Office, with only two members of the Trade on it. As a result of an immediate visit by a C.E.A. deputation headed by A. E. Newbould, and subsequent negotiations, including the circularising of M.P.s, Samuel eventually decided to abandon his proposal until he could obtain legal sanction.

One outcome of these negotiations was the setting up of a Cinematograph Trade Council on September 18, composed of representatives of all sections of the Industry. A. E. Newbould, Arthur Gale, Sidney Bacon, Pashley Peall, A. Cunningham, Matt Raymond, and A. Goodwin were among the leading C.E.A. men on this council.

H.O. Model Regulations

Another threatened strangulation by red tape came in the shape of the Home Office "Model" Regulations castigated by Gavazzi King in a brilliantly ironic speech, and actively contested all over the country.

A notable victory over these regulations was scored at Newcastle, where the exhibitors announced their intention of defying the most offensive clause, which required films to be held in hand for three days in case the licensing authority wished to inspect them. Sensing the strong feeling, the Newcastle Corporation withdrew the clauses.

Excess war profits tax, which had been causing much difficulty during the past months, was tackled by Norman Hart. As a result of his efforts, a slight easement in the percentages required to be paid was secured.

At the end of 1916 entertainment tax again occupied the executive committee. Vigorous attempts were made to secure exemption of the threepenny seats, but these were unsuccessful and, instead, the Trade was given an increase on their higher prices.

At this time, too, T. P. O'Connor was offered, and accepted, the post of film censor.

In December, 1917, J. A. Seddon, who had helped to negotiate the unionising of the C.E.A., was appointed Parliamentary Agent at a retainer of £100 per annum. At this time one, J. Briggs, successfully moved the resolution: "Exhibitors desire producers to limit features to a length not exceeding 5,000 feet for ordinary productions." Arthur Gale put a similar resolution later, and there were meetings all over the Provinces to discuss the menace of long films.

By 1918 it was recorded that hardship was such that exhibitors in Wales were only paying 50 per cent. of their total dues. Coal shortage was threatening restriction of shows in Durham, and the Association was fighting for the rights of the Miners' Federation kinemas, which were imperilled by limitation of showing under the Lighting, Heating and Power Order.

In spite of these gloomy notes, a Summer Conference—the first ever—was arranged to take place at Blackpool.

1946 *An outstanding event of this year was the introduction of a National agreement with the Managers' Separate Section. This exclusive KINE. picture shows the signing of the agreement by F. A. Prior, president of the C.E.A., 1946-47, and L. F. Holderness, president of the Managers' Section. The onlookers are S. Butchart, Harry Mears, R. Sidney Wilmot, Harry Kerr, W. Berriman, S. K. Lewis, E. J. Hinge, L. F. Hill, G. H. Scarborough and B. T. Davies.*

In June of that year Bonar Law paid eloquent tribute to the helpfulness of the kinema, but regretted that remission of tax would have a very serious effect upon revenue.

The end of the war found the C.E.A. a soundly constituted and thriving organisation, well able to cope with the difficulties of recovery and the impending slump. The pioneering period was over, and the Association had achieved the form and lines of conduct that have characterised it ever since.

In 1919 the General Council was at work on another Model Contract designed to fit the needs of changed conditions. In 1920 subscriptions were increased from three guineas to ten guineas for class "A" halls and *pro rata*.

K.R.S. Relief Work

By 1922 the Council was commending the work of the K.R.S. relief committee which had been set up to consider hardship among exhibitors hit by the slump, which Gavizzi King had forecast in his 1918 annual report.

A renewed campaign for relief of Entertainment Tax was in full swing, and a fighting fund of over £8,000, of which £2,000 had been donated by William Fox during a visit to this country, was being expended in lobbying, propaganda and other efforts. Unfortunately the hard work produced no reward.

During 1922 no fewer than 16 committees of the Council met to consider various subjects—an indication of the rapid growth of the association and range of the problems which came within its scope.

A report by the general secretary referred to the enthusiasm and adaptability of the new assistant secretary, who had joined the Association in April, 1921. It was young W. R. Fuller to whom Gavazzi King referred.

In 1923 the General Council was considering broadcasting. Its attitude was reserved and watchful, and it expressed the view that it was a potential danger as a rival entertainment. In the same year a new Performing Rights contract was concluded.

1924 brought a first-class controversy with the renters on the subject of what was then called "key showing." The association came down heavily against the practice of booking "alleged supers" to music-halls and theatres, and quoted particularly the case of "The Covered Wagon."

Block booking was also castigated. "This man-eating monster of the kinema jungle," wrote Gavazzi King, "is hard to exterminate. Hunted from one quarter, he seeks and finds refuge in another." Fruity, but pertinent, you might say.

This was the year of the Great British Film Week, inaugurated by the Prince of Wales, by which it was hoped to stimulate interest in British production. Unhappily, the results were not as hoped for, and the secretary's report said wryly, "British production has never been since it started in such a depressed condition as it is to-day." The story is well authenticated that a well-known Midland exhibitor put in "Robin Hood," an American picture, as a British product.

1925 provided some varied highlights. A delegation of C.E.A. men, including Gavazzi King, visited the convention of the Motion Picture Theatre Owners of America at Milwaukee. Norman Hart, using his legal strategy, foiled an attempt on the part of local authorities to charge kinema owners for the collection of their dustbins, the authorities claiming that they contained trade refuse.

Objectionable pictorial and other publicity was criticised and proceeded against, notably in the case of "The Phantom of the Opera," which the enterprising Jimmy Bryson contrived to have escorted from Southampton Docks by a contingent of soldiers. In this case the film was banned in this country for many years.

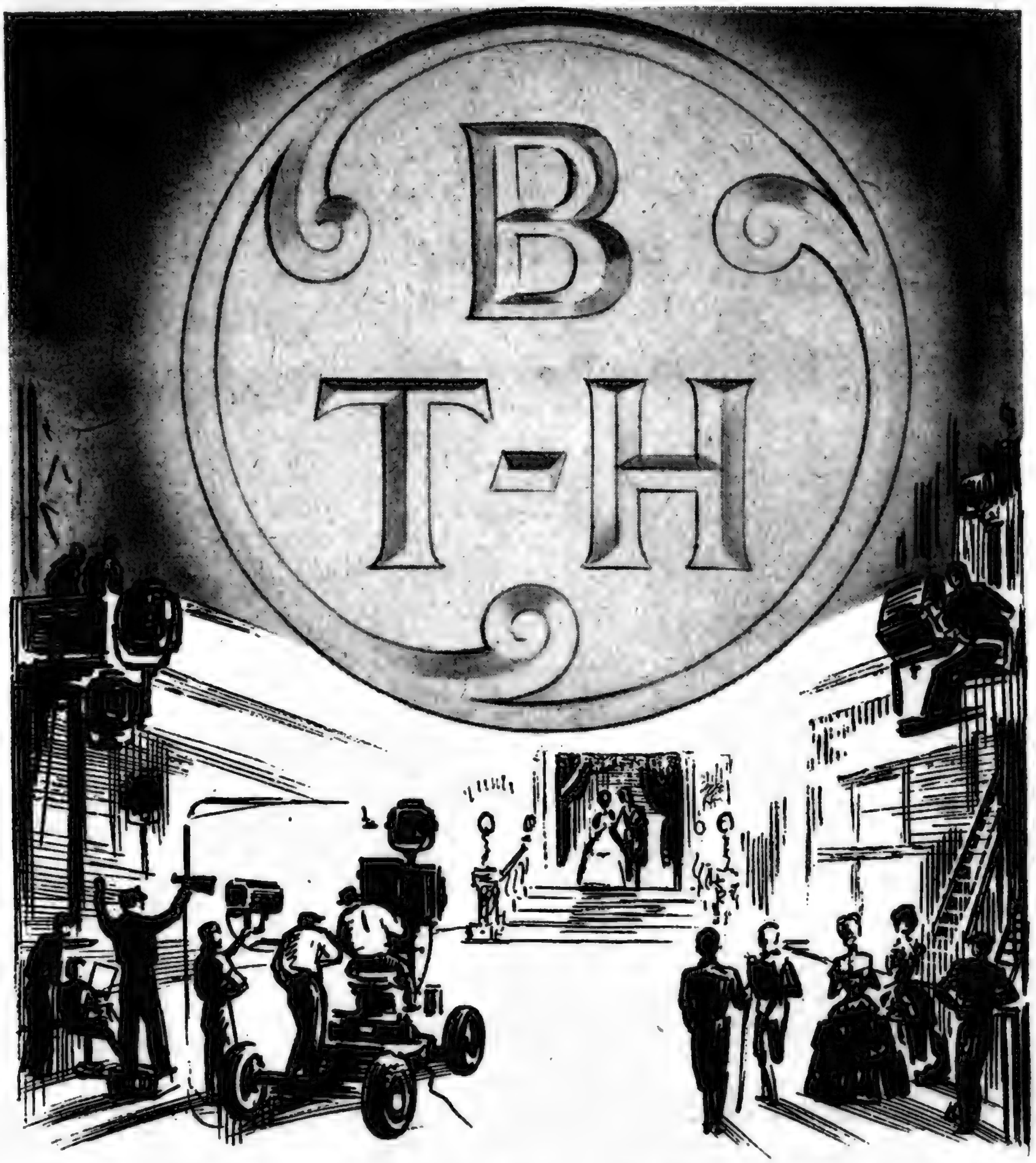
Enter W. R. Fuller

As from April, 1926, Gavazzi King resigned his post as general secretary owing to "advancing years" and ill health. He was succeeded by W. R. Fuller, but remained in a consultative capacity and as editor of the Film Report.

In the same year the coal and general strike menace was met by a deputation to the Minister of Mines, who was persuaded to recommend that full supplies of electric current be made available to kinemas. Thus, said the report of the matter, approximately £10,000,000 in revenue was secured which might otherwise have been lost to the box-office.

The year closed with a complimentary dinner to Gavazzi King, and the presentation

Continued on page 33.



BACKGROUND TO ACHIEVEMENT

The Cinema

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W. R. FULLER, FOR 25 YEARS GENERAL SECRETARY, HAS THIS TO SAY ABOUT

The Men and Events Which Stand Out in My Mind

YOUR invitation to write about the work of the General Council of the C.E.A. and my office as General Secretary meant a reference to the first published report issued in March, 1922. On March 21 the late W. Gavazzi King, a great personal friend, called at night when I was enjoying myself reading for the Bar, and inquired if I would attend and report the General Council meeting the following day and thereafter, as a decision had been made to publish a report. At that time I knew little about the kinema trade other than about four months' experience on a trade paper, now defunct, in 1911.

It was a new General Council meeting, with Alderman Trounson, J.P., a great stalwart, in the chair, and it met in the Committee Room of Broadmead House. It was lively and overcrowded, and half-way through repudiated the new President, who therefore proposed a vote of confidence in the chair, which was carried unanimously. An extremely colourful personality was F. E. Adams, who, representing P.C.T., was the menace or octopus of those days. The late J. H. Dovener, of two generations ago, moved: "That the Press be admitted to all general meetings." F. E. Adams said he had always been in favour of the meetings being reported in the Press. Their members appeared to have no idea of the excellent work that was done in that Council, but they had to consider if they had the right trade Press. Were they going to admit them all?

Anti-Press

THE trade Press tried to lead them, and not to follow, and they did not want a lot of printers telling them how to run their business. He quoted some sensational headlines in a trade paper, and said that it was obvious such a paper could not be trusted to report their meetings unless there was some form of censorship, especially as the trade Press as at present constituted consisted of a lot of irresponsible and bad journalists.

This was duly published by my predecessor, and when the comments of the trade Press in due course appeared, there was an interchange of correspondence between the persons concerned. As a result the head office was asked to exercise greater discretion in future as to publication. On the next day I was asked to continue, as Gavazzi King went away on sick leave, and was surprised on looking at that report to find that 25 years have elapsed, which I thought came next year.

Momentous Days

MOST of the important happenings in the trade have occurred in that period.

Entertainments Tax has always been to the fore. At the General Election prior to 1920 we had gone out for pledges from candidates and had a majority of the House of Commons pledged in writing to support a remission of tax. The late Sir Wm. Joynson-Hicks, Chancellor of the Exchequer, explained in the debate that Members of the House had a greater loyalty to the Government, so that remission failed to materialise. Also at the next election instructions were issued that no pledges were to be given in writing. The Entertainments Tax is still with us.

This period also saw the beginning of a British film revival with the formation of a British National Film League. American film renters occupied about 97 per cent. of playing time, and a week was fixed for British films, with the renters and exhibitors contributing towards a system of co-operative advertising. The amount raised was not large, and the principal result as far as the C.E.A. was concerned was that one of the small circuits, dissatisfied with the advertising allocation, resigned from membership and stayed out for years.

Double Act

THIS led to joint consideration by K.R.S. and C.E.A. of a report to the Board of Trade envisaging legislation. We talked for hours and for weeks late in the evenings, never getting to any agreement.

A little later the Board of Trade inquired whether the C.E.A. would care to draft a Bill, as the assertion was being freely made that it was legislatively impossible. It was handed to me to make a draft, and in anticipation of considerable evasion by the renters, every other clause prescribed gaol for a third offence. When the C.E.A. invited the support of the K.R.S. for its draft, that body stood on its dignity and treated the document as beneath contempt. With the omission of gaol, the framework of the draft was the basis of the 1927 Act.

PAST-PRESIDENTS

E. M. Barker	1912-1913
R. Tennyson Jupp, Dr. ...	1913-1914
W. Fowler-Pettie	1914-1915
A. E. Newbould, M.P.	1915-1920
F. R. Goodwin, C.B.E., M.C.C.	1920-1921
G. F. McDonald, Coun., J.P. ...	1921-1922
E. Trounson, Ald., J.P. ...	1922-1923
A. J. Gale, O.B.E., M.C.C., J.P.	1923-1924
J. H. Dovener, Coun.	1924-1925
Thos. Ormiston, C.B.E. ...	1925-1926
W. N. Blake	1926-1927
E. Hewitson, Coun.	1927-1928
H. Victor Davis	1928-1929
F. H. Cooper	1929-1930
W. Stephenson	1930-1931
R. V. Crow	1931-1932
R. E. Richards, Coun.	1932-1933
J. Welsh, Bailie	1933-1934
R. Dooner	1934-1935
J. Pollard, Coun., J.P. ...	1935-1936
T. H. Fligelstone, M.C. ...	1936-1937
C. P. Metcalfe	1937-1938
K. A. Nyman, B.Sc.	1938-1939
E. J. Hinge	1939-1940
H. P. E. Mears, Coun., O.B.E.	1940-1941
S. K. Lewis	1941-1942
W. J. Speakman	1942-1943
H. Simpson, Coun.	1943-1944
S. W. Clift	1944-1945
G. H. Scarborough	1945-1946
F. A. Prior	1946-1947

Against Talkies

SHARING terms were being investigated. There is also a resolution never rescinded advising members to have nothing to do with talking pictures! These, however, are the natural oppositions to too rapid a change of rental system, especially when the object was to increase the amount paid to renters.

The Standard Contract was a regular subject of discussion.

The L.C.C. about this time introduced the "A" and "U" conditions on its licences.

In 1923 the Home Office Safety Regulations were drafted in consultation with the C.E.A., and it is significant that they have successfully withstood the test of time.

A list of Past-Presidents appears in a panel on this page. They are all good, but two will always stand out in my memory. H. Victor Davis was easily the most effective and versatile President we have ever had.

The other was the late Thos. Ormiston, C.B.E., whose brilliant intellect was always at the service of the Association, and he contributed years of service to its success.

During 1939-40, when we withstood the first shocks of war, E. J. Hinge, who is now our Treasurer, was President. Subsequently we came to increasing difficulties, particularly when S. K. Lewis was able to distinguish himself, to be followed in the worst year of all by W. J. Speakman.

In Councillor Simpson's year a gap in the organisation of the Trade was remedied by the institution voluntarily of the Joint Committee of the C.E.A. and K.R.S., with an independent Chairman, empowered to consider and resolve all trading matters.

With Capt. Clift, G. H. Scarborough and F. A. Prior the Association came right up to date on its labour agreements, and its relations are now regarded as a model for other trades.

As to the General Secretary's functions, his duties are set out in the rules. He has to give effect to and carry out the policy of the Association.

One of the least difficult problems, contrary to public repute, is to balance the differing interests of circuits and independents. J. Arthur Rank, John Davis, Sir Philip Warter and Max Milder are the easiest people in the world with whom to deal, always provided the case is reasonable.

General Council Principles

THE C.E.A. will always be important. Some people think too much attention is paid to its views, but it is not surprising on account of its numbers in membership, and as it is the section to which the cash is paid by the public, which subsequently percolates to all other sections.

As to the General Council, it is a great body. Its composition typifies a remark which Lord Citrine has made to me more than once: trade unionism has no use for members who are not prepared to make sacrifices on its behalf. The delegates to the General Council live up to a similar principle.

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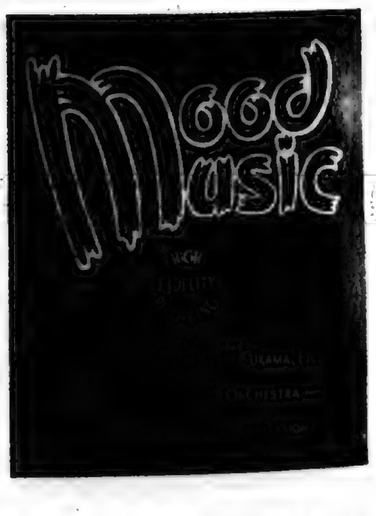

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YOU MAY GO FAR AS PRESIDENT BUT DON'T FORGET GLEBELANDS

You Never Can Tell, writes *FRED A. PRIOR*

IT HAPPENED TO ME

"To have travelled over 13,000 miles and have arrived at the end of your term of office 3 lb. lighter is to have been president of the C.E.A."

TO have been presented to The King and Queen and the two Princesses, and attended the first Royal Command Film Performance, to have been a member of the Film Selection Committee for that outstanding event, to have travelled over 13,000 miles and visited C.E.A. branches in Scotland, Wales and Ireland, in addition to nine in England, to have presided over and attended 75 meetings and deputations (to say nothing of numerous interviews, etc.), to have attended 28 banquets, dinners and luncheons, to have entertained, dined or lunched with ten Cabinet Ministers, six junior Ministers and one of England's great war commanders, to have visited Glebelands, to have concluded and signed the first national agreement with the N.A.T.K.E., the first agreement with the Managers' Section, and a new agreement with the Performing Right Society, and to have arrived on March 12, 1947, 3 lb. lighter in weight than 12 months ago, is to have been a president of the Cinematograph Exhibitors' Association for one year only.

Looking back, I feel it was for me a wonderful year and that my kinematograph education, though not completed by any means, has been considerably enlarged and improved, and so I may be qualified to give a few hints to the presidents yet to come.

To those I would say:—

You will be required to attend many functions during your year of office and be called upon to speak (sometimes without previous intimation) not, as you might expect, on the kinematograph Industry, about which you are supposed to know something, but not infrequently on a subject of which you know nothing whatever, such as toasting the city and trade of the city you happen to be visiting. This is a case where it is advisable to prepare a stock speech with appropriate variations, which is just too bad for the vice-president, past president, treasurer and general secretary, who not infrequently accompany you on these visits.

For 12 months you will cease to be a private individual, and in conversations and interviews you will, if you are wise, talk only of the Association's views on Trade matters, whether they coincide with your own views or not. You cause less trouble for yourself that way.

Remember that the Association and its policy have been built up over a long period of years, whereas you are president for one year only. In Walter Fuller you have a general secretary whose knowledge of the Industry is extensive and accurate, whose contacts are numerous and invaluable. You will find him a willing guide, philosopher and friend

And finally, be sure and visit Glebelands and familiarise yourself with its working and lovely surroundings. You never can tell.

A Record that is London's Pride

Arthur Taylor, secretary of the London and Home Counties branch since 1919, tells the story of the birth, development and achievements of his branch.

WHEN the C.E.A. was born, so, for all practical purposes, was the London and Home Counties branch, or at least the nucleus of it, the London district as it was called.

The body of men who initiated the C.E.A. —the one co-operative effort of those days which persisted and succeeded in uniting the best of the local groups into a national organisation—were mainly Londoners.

L. Schlentheim operated in Windmill Street, and lent the new association offices there for the first few months of its existence. Dr. R. T. Jupp, E. M. Barker, Arthur Gale, W. Fowler Pettie, E. W. P. Peall and F. R. Goodwin were among his colleagues who, as pioneer executives of the parent body, were instrumental in founding the London district

The first chairman of the London district was Ernest W. P. Peall, who at that time was with the Gaumont Company. He was succeeded by F. R. Goodwin, who was one of my trade mentors, and these two founded the fortunes of the branch.

It was, however, Gavazzi King, the general secretary, who originally instituted the moves which led to the formation of the London district.

Not very long after the London branch was formed, an independent association, or Defence League, was active in Middlesex, with Arthur Clavering (then known as A. Closenberg) as one of the moving spirits.

This Middlesex association quite soon applied for membership of the C.E.A. as the Middlesex branch, and by January, 1914, it was a part of the C.E.A. Later this branch was combined with the original London district, after negotiations for a Home Counties branch had been first mooted in March, 1914.

During the war years other territory was acquired, and in 1919, at a General Council meeting, the London and Home Counties delegates asked to have their branch's area defined.

It then had added to it—"for one year at least"—the counties of Berks, Bucks, Herts, Oxfordshire, parts of Surrey, Kent and Essex. Although it has lost a little of that territory since, it remains the branch with the most spacious area under its jurisdiction.

At this time I had just returned from war service, and went back to the C.E.A. headquarters, which I had left in very much of a junior capacity. Almost immediately I was appointed secretary to the London and Home Counties branch, which was then, being but newly defined, in need of wholehearted organisation.

It is noteworthy that in 1919 the branch covered the welfare of some eighty kinemas. To-day it watches over the interests of something like six hundred.

The first treasurer to be appointed was Arthur Gale. He has been one of the guiding spirits of the branch ever since, and is still its chairman.

A full list of the branch's chairmen reads rather like a C.E.A. honours list. Here are just a few of them: F. R. Goodwin, W. Fowler Pettie, E. W. P. Peall, Alfred Davis, Theo Fligelstone, C. A. Mathes, Tommy France, Reginald V. Crow, C. G. Bernstein.

Several of the branch men have become national presidents. They include Arthur Gale, T. Ormiston, R. V. Crow, Theo. Fligelstone, and K. A. Nyman.

The achievements of the branch are so many and varied that it seems almost pointless to try to enumerate them, but three perennial preoccupations of the branch perhaps deserve special mention—the constant fight for Sunday opening, the consistently constructive work done in connection with the licensing authorities and Government departments, and the major part played for many years in the more social activities of the C.E.A.

As regards Sunday opening, the branch was active even when it was only London district, and the colleagues who came to it from Middlesex had a fine record as fighters for seven-day opening.

In November, 1914, Albert Clavering made a test case in respect of the Walpole, Ealing. The matter was inconclusive in its outcome, but exhibitors were asked to close pending a High Court decision.

It was in 1916 that, largely owing to the activities of the London branch, the agreement was reached with the L.C.C. regarding charity donations in connection with Sunday opening.

In 1913 the London district had sent a resolution to the L.C.C. suggesting the definite figure of 20 per cent. as the amount of the donation to charity, but it was not until three years later that agreement was reached and the position was stabilised until 1932.

When I come to co-operation with the licensing authorities, I feel that I am referring to something that represents the branch's finest achievement.

The growth of the circuits might obviously have been a major problem to the London and Home Counties branch. There have always been fears of monopolistic tendencies on the part of the circuits since the days when P.C.T.'s chain of 16 kinemas were referred to ominously as "the Great Octopus," but tactful negotiation and the spirit of co-operation have enabled circuits and independents to exist cordially together within the branch.

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THE K.R.S. PRESIDENT'S TRIBUTE—continued

cratic capitalistic private enterprise. But the C.E.A. is registered under the Trade Union Acts, and if that were not enough to give me an inferiority complex I note from that invaluable *vade-vecum*—the Kinematograph Year Book—that whereas the K.R.S. has only five objects, the C.E.A. has ten—so it must be twice as strong.

To Promote Goodwill

I see, too, that the first object of the C.E.A. is to promote goodwill between exhibitors, renters and producers, and that the second is to provide a fund to protect exhibitors from oppression. Here I must for one moment stop being president of the K.R.S. and become the managing director of Ealing Studios. It seems to me, in that capacity, that there is some inconsistency in these two objects being placed so closely together. But, perhaps, this is altogether too delicate a subject to approach on this occasion. Let us forget about the oppression of the exhibitors and instead rejoice in their Strength through the C.E.A.

In all seriousness, the C.E.A. is to be congratulated and tribute must be paid to the great work it has achieved during the past three decades under a succession of distinguished and hard-working presidents and with the benefit of the 22 years of devoted labour on the part of its general secretary and my good friend W. R. Fuller. This Association has grown in stature parallel to the growth of the Industry of which it forms a part and which has now become, so we are told by the statisticians, Britain's seventh industry.

New President's Task

To B. T. Davis this year's president, the entire Industry has extended a welcome and good wishes. His term of office coincides with an anxious period when the structure of the Association, powerfully built up in the past, is faced with yet another testing time.

It will need a wise head and a firm hand to preserve the unity of the C.E.A. in the months that lie before Mr. Davis. But then I see that Mr. Davis is a fellow member of my own profession, and I am sure he will agree with me if I claim that it takes a very rough sea to rock an accountant!

That he will strive hard to maintain unity I have not the slightest doubt; he must be aware that the development of his Association to which I have already referred brings with it not only power but great responsibility.

When the C.E.A. was first formed more than 30 years ago, it represented a body of pioneers who will not be offended if I refer to them as simple showmen. The film Industry, not only in this country, but throughout the world, was very much in its infancy. Film production was crude and economically unstable. Exhibitors were by far the most powerful section of the Industry. No national legislation on films could be easily secured without their aid and support. Above all, the merging of production, renting and exhibiting interests had barely begun.

The Strength of Unity

I think that the exhibitors will be the first to agree with me that their unchallenged supremacy within the Industry has declined. The building up of the principal circuits and the relationship of these circuits to renting and production companies has helped to bring about a more unified Industry as a whole, and whilst it is not for me to enter into the arguments that take place within the C.E.A., it seems to me as an onlooker that it would indeed be a great pity if the unity of the C.E.A. were to be disrupted by the inability of the circuits and the independent exhibitors to live happily together.

But if the exhibitor has become less isolated within the Industry, the development of the Industry itself has enlarged his responsibility not only towards it, but towards the public. Much concern is rightly felt and expressed in important quarters at the growing influence of the kinema on the vast public for whom it regularly caters. The main portion of this responsibility naturally falls upon the producer, but it must be remembered that the exhibitor is his partner in presenting the films to the public.

Duty to the Public

I have commented in joke on the ten objects of the C.E.A. It seems to me that the time has come when an eleventh could be added to the list: "to resist by all means the imposition on the public of films calculated to deteriorate the public and to encourage by all means the widest showing of films of high entertainment value which are also calculated spiritually and instructively to benefit the public."

Our Rising Status

In manufacture our product can now compete in quality though not in quantity with the best in the world. In distribution our organisations have expanded and we now are mustering our forces to sell our goods throughout the world. British exhibitors must not lag behind these other developments.

More and more it becomes important to see the Industry as one great entity with the two principal sections—the producers and the exhibitors—stimulating and complementing one another in a general drive for progress and prosperity, with, if I may add this, the K.R.S. as the balancing feature between.

My good wishes go to Mr. Davis, Mr. Fuller and all the members of the Association for a busy, successful and united year. And to the past-president, Mr. Prior, go the Industry's grateful thanks for all his good work.

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THEY GUIDE THE BRANCHES' DESTINIES

A Composite Pen-Picture of Some Secretaries and What They are Like at Work and Play

A. DUDLEY WEST

C. LITTLER

C. W. CLOW

A. SMITH

H. H. C. MITCHENER

ARNOLD FAVELL

"THE backbone of the Industry"—that phrase has come to the rescue of many a leader writer stuck for a fine ripe platitude to round off a tribute to some class of worker. It crept into this writer's mind as he brooded over the C.E.A. branch secretaries, and because it can be used in reference to these gentlemen with real point, he is borrowing the tag, with slight variation, without journalistic shame.

The branch secretaries are indeed the backbone of the Association. Other officials come and go according to the appointed procedure of election and retirement. The branch secretary is the constant factor. He goes on, ensuring the continuity of the tradition and spirit of a branch, as long as his health and the demands of his personal affairs allow him to remain in office.

Exit the Black Sheep

In the old, formative days, when the Trade was tougher and rougher, there were, one gathers from the reminiscent gossip one hears after Trade dinners, one or two secretaries who blotted their copybooks and perhaps the branch's cheque books, but these were a very few black sheep and they were quickly driven from the fold.

Since those early days probity has been the word for a branch secretary, and there can be few men of similar calling in other industries who exhibit such integrity as the C.E.A.'s group of secretaries.

This article is a tribute to them and their work, and also a composite picture of the sort of men who guide the branches' destinies.

There are 26 branches but only 25 secretaries, because one of them, A. Daniels, does duty at both the Sussex and the Portsmouth and Isle of Wight branches. Nearly half of them have held office with the C.E.A. for more than 20 years. There are signs, too, that a second generation is entering the field, and that branch secretaryships are tending to become almost hereditary.

Like Father, Like Son

W. J. Fooks took over from his father at South Wales as far back as 1920. Ralph Prior followed his father, the inimitable Fred, with the Notts and Derby in 1944. This sort of thing speaks happily for the good relationship that has existed between secretaries and members throughout the years.

Of all the secretaries more than half are accountants, incorporated or chartered. To most of them looking after the affairs of the C.E.A. is only one of many similar appointments. But speak to almost any of them for any length of time and you will find that it is their kinema interests which are closest to their hearts. There is obviously something about this Trade that warms the heart as well as sharpens the faculties.

Several of them, indeed, have become so closely interested in the Industry that they have become actively concerned in the theatre business and are themselves owners or directors of kinemas.

What are they like personally? The majority are middle-aged, or shall we say, rising forty, for no branch secretary of my acquaintance shows signs of age, however considerable in number his years. Quite a number are notable wits: all of them diplomats. The majority of them play golf and watch football. There are one or two keen cricketers, and among the youngest of them one or two outstanding all-round sportsmen like Ralph Prior, who was good enough to play rugger for Notts and is still an active player of cricket, tennis and other strenuous games.

Sport Enthusiast

Then there is Charles W. Clow, of North Lincs, also once a useful rugger player, and still a hefty boxer and a sailing enthusiast. Clow is a character and yet somehow representative of the type of branch secretaries.

He started life as a programme seller in a Dewsbury picture palace, went through the whole gamut of theatre employment and became an owner. In Grimsby, where he operates the Plaza, he is an active citizen, a town councillor and a great worker for youth. Not only does he run a highly successful children's club, but he is actively interested in the local Sea Cadets and Sea Scouts. He is also a great worker for charity. He is the only secretary the branch has had since its formation, and his enthusiasm and sheer hard work have made it a live and thriving little group with its affairs well ordered and its spirit wholehearted.

Another secretary who could be called self-made, though his modesty would probably revolt at the description, is Alf Smith, of the Northern branch. My friend Poulton, KINE.'s Northern correspondent, has borrowed Shakespeare to describe Alf as "a fellow of infinite jest"; and certainly this quiet, dryly spoken little man is one of the wits of the C.E.A. He has an inexhaustible fund of good stories and can always give you one or two new ones whenever he sees you. But Alf is not only a jester. In the official chair he can be as serious as the next man, and in a businesslike, imperturbable manner he contributes sage, constructive advice from the depths of his 29 years' experience of branch and national trade affairs.

£10,000 for a Charity

Alf's pet activity is the organisation of Sunday shows for charity. In 15 years his efforts have yielded the Benevolent Fund £10,000 and a local police charity the same amount.

At golf he is one of those dangerous people, who, without warning, pulls anything out of the bag. He has twice holed in one, once to his considerable profit and once to his considerable cost. Twice he has won the "Springer" cup (at Folkestone and Blackpool conferences) and has designs on it on this occasion. Arnold Favell, of Sheffield, will probably give him some keen competition.

Golf, as I have already said, is the pre-eminent game of branch secretaries. Dudley West, of the North Western, is an addict, so is C. Littler, of South and East Lancs. Goldsborough, of Bradford, plays the game when he cannot get a crack at his first love, cricket. In fact, you can hardly name a branch secretary who does not have a bag of clubs stacked away in a corner of his office.

Many branch secretaries are freemasons, notably H. H. C. Mitchener, of Hants. Much of his time is occupied with the affairs of masons, and he is a provincial grand secretary, with 43 lodges in his district. Alf Smith is another keen freemason.

Civic Interests

Reverting to Mitchener, since we've just mentioned him, you could have no better example of the versatility and varied social interests of the average branch secretary. Horace is not only an accountant with a wide general practice, but he takes a quite amazing part in civic affairs at Southampton, where his offices and home are situated.

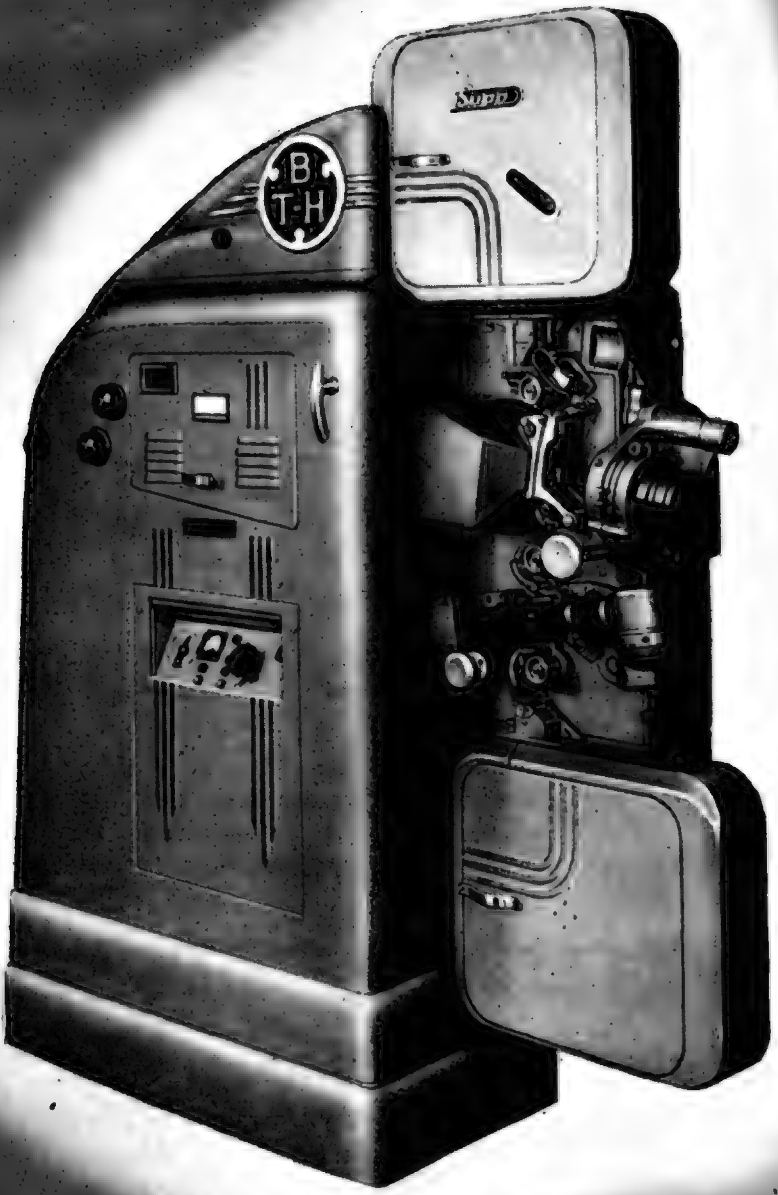
He is active in the Chamber of Commerce and was president during 1945-46. During this year he led two official delegations to the Channel Islands, and another to Paris, Rouen and Le Havre, to promote the resuscitation of trade with this country. He has also been secretary and/or treasurer of other organisations connected with the town and port of Southampton, and has had a constant interest in the Hampshire County Amateur Athletic Association, of which he has been treasurer since he founded it in 1920.

At one time he was enthusiastic about sailing, and is still a member of Southampton's extremely hospitable Yacht Club. Now he plays golf and the piano. The latter pastime he revived during the war, when, throughout the blitz, he slept at his office and played a piano, specially imported there, during alerts to groups of wardens, policemen and anybody else who cared to drop in for shelter on his premises.

Another branch secretary of varied pursuits is Dudley West, who, when he is not being mistaken for Hugh Herbert, is invariably mistaken for Fred Prior. This likeness to the latter has led to many amusing encounters not untinged with embarrassment.

Continued on page 25

Projection Room Efficiency



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THEY GUIDE THE BRANCHES' DESTINIES—*continued*

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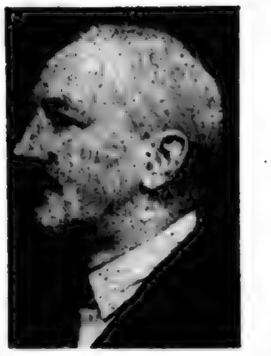
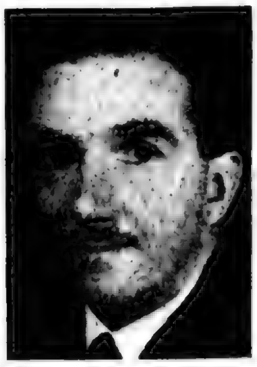

T. A. GRANT


S. W. SAVERY

RALPH PRIOR

West is an accountant whose varied interests are covered loosely, in his own phrase, by "meat, drink, kinemas and Meccano."

A Real Pioneer

Like the majority of efficient branch secretaries, Dudley West is on excellent terms with most of the civic dignitaries whose favour means so much to exhibitors. He went to school with his chief constable and plays golf with the municipal surveyor. Incidentally, he is one of the real pioneers of the C.E.A., for he was hon. treasurer of the old Liverpool branch as far back as 1916.

Not all branch secretaries have the expansive, all-embracing manner of the Dudley Wests, the Mitcheners and the Alf Smiths. Thomas Grant, of North Staffs, for instance, is one who shuns publicity, and yet, with a quarter of a century's C.E.A. service behind him, he is a man who has given his branch a definite character.

Personally friendly and amusing, he is a quiet, scholarly type, and in his spare time a student of philosophy, history and classical literature. In spite of this, or perhaps because of it, he has a shrewd satirical wit, yet he remains a man who does his best work off the stage rather than in the centre of it.

Another shrinking violet is S. J. Gunby, of Leicester, a paid servant of the branch, who runs his affairs skilfully and retiringly, but the Garbo of them all is B. C. Muggleton, of Birmingham, whose dislike of publicity is such that he steadfastly refuses to divulge any biographical information about himself for any form of publication.

The Younger School

Among the younger generation of branch secretaries, Ralph Prior, of Notts and Derby, stands out as an indication of the type of second generation man likely in the next few years to succeed the veterans, as he has succeeded his father, Fred, last year's president.

An ex-officer of the last war, in which he finished as assistant financial adviser to the Government of India, with the rank of major, Prior is an all-round athlete. He is a partner in his father's accountant's practice, and a director of such varied companies as Albion Greyhounds, of Salford, and the Derby and Leicester branch of the Agricultural Machinery and Tractor Dealers' Association. In addition, he is an amateur gardener, with the keenness of the newly converted.

Director and Sportsman

Also of the younger generation is Gerald Hylton, of Leeds. He is a chartered accountant in a family firm, and a director of eight kinemas in the West Riding. A keen golfer, in what little spare time he gets he is also an enthusiastic watcher of Rugby football. He succeeded that prince of secretaries, Teddy Rush, and conscientiously tries to live up to that veteran's great example.

Another of the newer secretaries is J. F. Dobson, of West Lancs, who succeeded the veteran Harry Hargreaves. He, too, is an accountant with kinema interests, notably in the James Brennan circuit. He takes his job as branch secretary seriously and is an admirable consultant of the dispassionate kind.

Many branch secretaries have graduated from other trades into the kinema business. Charles Littler, of South and East Lancs, for instance, was trained for a career as a coach-builder at St. Helens. In 1906 he was working in Manchester as an outside representative and later as manager for a firm in that trade. By 1914 he had entered the kinema business, having purchased the Bijou, Hulme, the Picturedrome, Heywood, and the Hippodrome, Leyland.

In 1916 he became interested in attempts to form the Manchester and district branch of the C.E.A. and linked his efforts with those of the late John Midgeley and E. Whitworth. He was elected to the committee and has been in office ever since. He has served as a delegate, vice-chairman, treasurer and secretary, and he has held the latter office since 1934.

A Manchester Crisis

He helped to steer the Manchester branch through a serious crisis in 1922, when a rival organisation was formed and actually survived for 18 months, during which period the C.E.A. ceased to function in that area. Those were hectic days, but Littler remained loyal to the Association, and ultimately, when the branch was divided into Manchester and Salford branch and South and East Lancs branch, he became secretary of the latter.

In 1928 Littler disposed of his interest in the three kinemas, but became managing director of a new company which was formed to develop the Picturedrome, Heywood, which was later rebuilt. He still holds this office.

I have already indicated that Littler's chief interest outside of office hours is golf. But there was a time when he found a great fascination in fishing. It is a little unusual that he should have turned from the comparatively peaceful pastime of watching occasional fish avoid the lure at the end of the line to the permanently exasperating pursuit of dogging a small and not easily recoverable ball into the tangled gorse and heather. Usually it is the other way round.

Old Campaigners

There are one or two branch secretaries who graduated from military service in the war before last. One of these was Harold Goldsbrough, of Bradford. He was an accountant, but found himself during 1914-18 variously in France, Palestine and Mesopotamia. After the hostilities he returned to the ledgers and figures and joined A. E. Shields, who was then branch secretary.

On the death of Shields in 1938, Goldsbrough took over his practice and was also appointed to succeed him as secretary of the Bradford branch.

He is one of the secretaries who has no financial interest in the kinema Industry, but he has been a nominee for many years for the Coventry, Wakefield Road, Bradford.

Goldsbrough is a keen gardener and something of a golfer, if enthusiasm counts for anything. His favourite wisecrack on the rather uneasy marriage of suburban lawn and country green is: "When I golfs, I gardens." This remark indicates that he can bring, when required, a neat sense of humour to his handling of C.E.A. meetings.

Another branch secretary among those who have had to carve their way upward without advantages of education and money to help them is T. E. Robinson, of Manchester and Salford. He started as an office-boy with a Sheffield steel firm.

A Man of Steel

Robinson did sufficiently well in the steel trade and for 16 years enjoyed a progressive career among the ingots and draw-bars. He then decided to enter the kinema Trade and secured himself an appointment to the Piccadilly, Manchester, where he became secretary-accountant and handled the theatre's reconstruction scheme.

In 1925 he became an Associate of the Chartered Institute of Secretaries, and in 1932 a Fellow. When the Piccadilly changed hands in 1938 he guided the transfer to the new owners and subsequently acted as liquidator of the Piccadilly company.

Very soon after he became associated with the Regal Twin Kinemas and became, and remains, managing director. He agreed to act, temporarily, as C.E.A. secretary in 1941, when Gordon Emery joined the Forces, and later, when Emery did not wish to resume office, Robinson was appointed his successor.

He was one of the founders of the Society of Cinematurians; and in June, 1946, he was appointed its chairman, which office he still holds. As a branch secretary Robinson is a model of efficiency. He has the happy knack of reducing a problem to its simplest elements and he is a good committee man who thinks and acts quickly. One need hardly add that his hobby is golf.

Does the Work of Two

The branch secretary who does duty for two units definitely rates a paragraph. Arthur Daniels started out in life as clerk to the South Stoneham Board of Guardians. During the Great War he served with the Hampshires and was commissioned to the Indian Army, completing his war service as assistant to the Military Auditor-General, India.

In 1922 he took up an accountant's practice in Southsea, and in the same year he was appointed secretary to the Portsmouth and Sussex branches. Those who know him well say that he is an ideal secretary and a born organiser, whose efficient grasp of branch affairs has placed him high in regard of the exhibitors within his diocese. Daniels remains a practising accountant, and is now senior partner in his firm. He is also a founder member and secretary of the Fareham Rotary Club and a Freemason. Until recently he used to play tennis and golf, but now his ideal relaxation is to find a quiet spot and indulge in a little salmon and trout fishing.

Another accountant who maintains his family's reputation—in the film Industry at any rate—for mixing well is Arnold R. Favell, of Sheffield and District. Shrewd observers state that, if he has a temper, evidence of it has yet to be seen. And it has been noted that, even in the midst of fighting discussions, his round, clean-shaven face seems ever ready to wreathe into a disarming smile. As befits a good secretary, it is seldom that he speaks after the minutes and correspondence stage, except to interject facts and figures, which he often does to turn discussion into something more concrete than eloquent theorising.

Favell has been secretary of his branch since he bought the practice of the late G. E. Wright, the former secretary, in 1928. He holds directorships in kinemas of the district, and is secretary of others, following his father, Arthur R., who was both branch treasurer and chairman.

In keeping with his liking for meeting and mixing, he is also secretary of other trade

Continued on page 27

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THEY GUIDE THE BRANCHES' DESTINIES—continued

organisations, and, at annual meetings, he comes in for a fine share of the plaudits for the "year's successful working."

For years golf has been his hobby, and he lifted "pots"—off a medium handicap—at C.E.A. conference breaks before the war. Now, at home, he has a couple of large greenhouses, and horticulture is beginning to exert a fascination.

His Good Companion

Favell claims that his witty wife, Hildegard, who has attended conferences and functions with him, is better known in the Industry than himself. Vivacious, she is a raconteur who can keep company enthralled and highly amused. They are both very happy in their young family—Anthony Rowland (7)—the A.R.F. tradition again, Hildegard Margaret (3) and Martin Roland (2).

Arnold likes to see things moving in every sphere in which he finds himself. And, as a side issue, he has the "Midas touch" where annual functions, dinners or dances, are concerned. He has never organised a "flop," and all have turned out exceedingly well financially.

Scotland, too, has its distinctive secretaries. Very prominent is John R. Turner, of the Scottish branch, who succeeded the late John Houston in 1939. He is also secretary of the Scottish Benevolent Fund. He is a Great War soldier who has since made a pleasant niche for himself in the field of accountancy. He ended his war service as a lieutenant-colonel with a D.S.O. and became a partner in a Glasgow accountants' firm. He is also chairman of directors of the Glasgow Cinema Company.

His interests still retain a flavour of the military. He is a member of the Ayrshire Rifle Association and of the Royal Scots Fusiliers Regimental Association. Outside of this sort of thing he likes to fish, but the days on which he can get away to toy with rod and line are limited by his duties as a Justice of the Peace for the City of Glasgow.

The Edinburgh School

T. Graham Salmon, secretary of the Edinburgh Section of the C.E.A., and law agent of the Scottish branch, is a product of the famous Edinburgh school, George Watson's College, which before the advent of the Socialists, expected to have at least two "old boys" in every British Cabinet. From school he went to Edinburgh University, where he was one of the bright sparks of its undergraduate life, taking a prominent part in the activities of the various student bodies, and finally graduating M.A., LL.B.

He joined his father, the late George Salmon, in his legal firm, and when his father died 11 years ago, succeeded him in his C.E.A. appointments. Salmon is so like his father in his spare physique, his voice and manner of speech, and in his outlook on life in general, that sometimes when he is speaking one almost gets the impression that George Salmon is still with us. He is a shrewd and wise counsellor, and is held in popular esteem by exhibitors throughout the country.

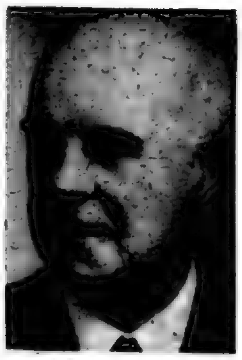
This year he was appointed secretary of the Society of Scottish Artists and treasurer of the Scottish Committee of the Arts Council of Great Britain. His hobbies are the Youth Hostel Movement and poultry-keeping "in a very small way." His wife is a daughter of Sir George Waters, formerly editor of the *Scotsman*, and now a member of the Royal Commission inquiring into the Press.

In Ireland

Secretary of the Northern Ireland branch is hard-working and painstaking young Edmond Bryans, who has been connected with the Industry for a number of years and is a director of the Regal, Portadown.

He is also secretary of the Northern Ireland Cinemas and Theatres Benevolent Fund. This is his first year as secretary of the C.E.A. By profession he is an accountant. His chief hobby is golf, and he is hon. treasurer of the Fortwilliam Golf Club, Belfast.

T. G. SALMON



J. R. TURNER

South Wales is watched over by Bill Fooks, a veteran of C.E.A., although still a comparatively young man and an incorporated accountant, who followed his father in business. In 1920, the year in which he became a partner in the firm of J. Fooks and Son, he also took over the reins of the C.E.A. in his area, although much against his own inclinations. Since then, by sheer hard work and ability, he has done much to raise the standard of the branch, which is now one of the liveliest in the country.

In addition to his kinema activities he is director of a number of important companies, and is the secretary of the Park Hall and Hotel Company, whose Park Hotel has been the scene of several C.E.A. functions in Cardiff. Fooks has a charming personality, somewhat on Ronald Colman lines, and he carries out his duties in a most unpretentious style. His hobby falls into the general line—golf, at which he has a handicap of 11.

Bristol Accountant

Stanley W. Savery, who for the past 11 years has guided the affairs of the Bristol branch, is another accountant. A married man with one child, he possesses a genial personality and a quiet fund of humour. Not a talker, he prefers to listen, and, as is the case with most lookers-on, he is able to extract a good deal of quiet enjoyment from his observations.

His favourite pastime is tennis, and kinematography is a hobby to which he devotes as much of his spare time as possible. He also likes a holiday by the sea, and in summer his residence is generally a bungalow on the Somerset coast, from which he makes daily journeys to and from his office in Bristol.

A man who is making his mark in his profession, he is one of the up-and-coming younger commercial men of his city.

One could go on quoting examples from life. But they would all conform to an overall type. The job, perhaps, imposes the conditions and calls forth the kind of man best suited to the work. There have been no instances, since the foundation days, of misfits and failures in the ranks of branch secretaries. Either the wrong type of man is never selected for the job, or there is something about a C.E.A. branch, some composite force of personality, that moulds a man to its ways.

There are outstanding branch secretaries and there are retiring and taciturn ones, but there are no bad ones. Suppose you were making a selection for a new branch secretary. Statistics and analysis would seem to indicate that you would choose an accountant, with a few outside interests, who went to school with the chief constable or the town clerk, who can tell a good story and play a decent game of golf, who gardens in his spare time, who may be a freemason, and who used to be a pretty good all-round sportsman.

Essential Qualifications

Presumably, you couldn't go wrong. But I believe there is more to it than that. Character, respect for tradition, loyalties quickly perceived and developed, understanding and practice of the difficult art of diplomacy, the human touch—all these things play their part.

And let's add to all the qualities so far unearthed a feeling for the region in which the branch secretary holds office. Preferably, let him be a native, but, if not, let him be a man who has become so identified with the interests and feeling of the district that he might just as well have been born there.

In the amalgam of all those qualities you have the ideal branch secretary. And it is surprising how many of the men in office to-day so closely approach the ideal.

Taking it Easy—Eastbourne, 1936

A flashback to the last occasion when the C.E.A. conference was held at Eastbourne in 1936. Wilfred Phillips, Harry Adley, Jack X. Prendergast, John Woolf and Harry Sado in holiday mood

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Scotland's Most Eventful History

BORN 1912 AND STILL GOING STRONG

By JAMES WELSH, D.L., LL.D., J.P., Ex-President, C.E.A.

THE story of the C.E.A. in Scotland dates from February, 1912, when a meeting was called in Glasgow which resulted in the formation of the Glasgow C.E.A. Some form of Trade organisation had by then become essential in view of the increasing interest in the business being shown by licensing authorities.

In May, 1912, an invitation came from London asking the Glasgow Association to affiliate with the national body that had just been formed. With the characteristic caution of the Scots the exhibitors who met to consider this invitation duly decided that they would await further information and developments.

Affiliated in 1913

It was not until January, 1913, that the final decision to affiliate was reached, and that only after J. J. Bennell and myself had visited London to make sure of things. It was Bennell's enthusiasm and long-sustained interest, incidentally, that contributed more than anything else to the building up of the C.E.A. in Scotland. An Englishman by birth, I remember his telling me that he paid his first visit to Glasgow in 1882 as manager of a concert party, and at intervals after that, for 25 years he came with entertainments and lecturers. As early as 1905 he visited Glasgow with a touring film show and ran a season in St. Andrew's Halls—a great event in those early days. When he began business on his own account it was to Glasgow he came, and in December, 1907, he opened the Wellington Palace as the first all-picture show in the city. There were others before him running permanent houses, such as Green, Pringle and Pickard, but they combined variety with films.

Later on Bennell's activities covered a wide field in Scotland.

Bennell seemed the natural leader for the Industry and he had all the qualifications needed for such a position. He became the first chairman of the Glasgow Association, but he was not content to limit his area and set out to extend the organisation throughout Scotland.

"Pa" Bennell, as he was affectionately called, was the most generous of mortals, and it is to be regretted that he did not live to become national president, a position for which he was so well fitted in every way.

The first annual meeting, in April, 1913, brought a change in officials by the appointment of George Green as president, and I began, thus early, my official connection by being appointed vice-president.

Action had to be taken immediately about proposed restrictions by City Magistrates on the admission of children.

During that year the question of our relations with organised labour arose on the initiative of the Musicians' Union, but the Association was reluctant to face up to this problem.

At the second annual meeting, held in April, 1914, it was reported that 36 halls were members and that a credit balance of £17 13s. 3d. had been accumulated. I became the new President with James George as Vice-President.

This brought us on to the war years and for the early period nothing outstanding occurred. Special charity performances were arranged on behalf of the War Relief Fund, the first of many efforts by the Trade all over the country that must have raised immense sums.

During 1916 what was known as the Essanay dispute arose and caused a tremendous interest all over the country. It concerned an attempt on the part of the Essanay Co. not only to obtain high rentals for their Chaplin films but also to force exhibitors to book the rest of their products at inflated prices.

A boycott was started in the Scottish area and lasted for a long period, but ultimately the dispute was settled on a compromise basis.

A Year to Remember

The coming of 1916 brought the tax on entertainments and demonstrated the value of a national Association with offices in London, able to conduct negotiations with the Government departments there.

This also brought about a closer link with our Edinburgh friends and a joint meeting was held with them to consider policy in connection with the new tax.

Incidentally, it was at this meeting, held in April, 1916, that a name appears, mention of which may be of interest. A motion asking that children's matinees should be free of tax was seconded by A. King. This was the modest introduction of our friend, Sir Alex., now of great fame in the entertainment tax world.

The reorganisation of the C.E.A. into a trade union on a national scale took place in 1917, and it looked for a time as if a separate Scottish Association might be demanded. But largely due to the influence of Bennell and Tom Ormiston this was not persisted in and in August, 1917, the reconstituted Glasgow and West of Scotland branch was inaugurated.

This was a rather difficult period due to many causes, so it was thought best to enlist the services of J. J. Bennell to act again as chairman, and I was invited to become secretary. A strong committee was also appointed, including one who was beginning to take an interest in the Association—John Maxwell.

This arrangement bridged over the period until August, 1918, when the Scottish branch came into being. This was made the occasion for a great Scottish Conference to which every exhibitor in Scotland was invited.

The Chairman then invited the entire company to lunch, after which the new officials were appointed for the All-Scottish branch and a new era opened in the trade in Scotland.

Large Contributions

Space will not allow me to attempt to follow events from this period until to-day, but I think I can claim that the Scottish branch has made its contribution to the National Association at least equal to any other branch.

I think it will be generally admitted that the three great national conferences held in Glasgow have been outstanding in many respects —in 1919, when A. E. Newbould was president, and the then Chancellor of the Exchequer (Austen Chamberlain) was a guest at our official dinner; in 1925 with Tom Ormiston as national president; and in 1933 when I had the honour to occupy that position.

These were great events and of importance in C.E.A. history.

Of the many delightful personalities who at one time and another over the long period since 1912 have given service to their fellow exhibitors I can only write with difficulty.

J. J. Bennell and Tom Ormiston I have already mentioned. The Bennell tradition is being worthily maintained by his son Ritson. I am rather proud of my record of having filled all the official positions — chairman, vice-chairman, secretary and treasurer. The minutes show, however, that the same record is held by Ritson Bennell, although in a different order.

George Green, who preceded me as chairman, was not spared to give extended service, but his family had an honourable record and Bert looks like being treasurer for a lengthy period of office.

Edinburgh's Big Part

Sections other than Glasgow, particularly Edinburgh, have also played their part. R. C. Buchanan was an outstanding figure when he was chairman in 1919-20, and I would also mention with great respect George Salmon, who was the Edinburgh section secretary for many years and also had a term as chairman of the Scottish branch.

I owe much to him for helpful advice in awkward situations and also to Louis D. Dickson, one of the stalwarts of the East of Scotland.

I must not omit to mention A. S. Albin for the long period he has acted as chairman of the Edinburgh section.

Dundee was for years our problem child in the way of sections, but Miss McIntosh solved this for us and also created a record by being the only woman who has reached the position of local chairman in any C.E.A. branch.

I like to think, in looking back over the years, that perhaps we have learned some part of the lesson that R. C. Buchanan sought to give us when he delivered a delightful address on "Can Competitors Co-operate?" at the 1919 Glasgow Conference.

He answered this question emphatically in the affirmative and time has shown that he was right. The C.E.A. in Scotland has built up a great tradition of helpfulness. Let us continue to develop this tradition and we will have no reason for vain regrets.

Pioneers of the C.E.A. in Scotland at a luncheon party in 1917 given by J. J. Bennell, the first chairman of the Glasgow Association

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THE EQUIPMENT SHOW MUST GO ON

Trade Exhibitions of the Past and the Need for their Return

By JAMES BENSON, M.B.K.S.

THIS reminiscently informative article by James Benson, KINE.'s veteran attender of Summer Conferences, recalls in detail the success of the long series of trade exhibitions which were held between 1927 and 1939. Its over-all picture of a companion event to the Conference serves to stress the need for the earliest possible resumption of the exhibition, so that kinema proprietors can again have gathered together for their comfortable inspection the best and newest equipment and apparatus available for their needs.

The first exhibition, at Morecambe, in 1927, owes its origin to a one-firm show staged at Brighton the year before. National Screen Service was formed in 1926 and Paul Kimberley conceived the plan of hiring an hotel apartment and screening trailers by means of a portable projector. This created a great deal of interest, and the Morecambe exhibitors, in which a few other firms joined, was the outcome.

One of the handicaps of the Morecambe exhibition was its comparative remoteness from the Conference centre, yet it attracted visitors to the stands where the Kalee 8 projector was on view and where National Screen Service and Automaticket gave demonstrations.

Fabrics of various kinds were exhibited by Edgecombe's. Strand Electric had battens, footlights, spots and dimmers on show, and Omega Lampworks of Wimbledon made a display of incandescent lamps.

An Advance at Cardiff

So far, however, the exhibition had not the official blessing of the C.E.A. This came the following year, 1928, when, in connection with the Cardiff Conference, a much more impressive exhibition was staged at the Park Hotel, where 17 stands, including that of the KINE., were set up.

In its Conference brochure for that year it was stated: "At recent Summer Conferences manufacturers of picture theatre technicalities have had on exhibition examples of their latest products. ... This year a more ambitious exhibition has been arranged. Manufacturers and agents have responded in large numbers, and the result is that exhibitors will have, under one roof, a comprehensive collection of almost everything that can be of special value to them in their business."

This statement was something of an exaggeration, as the total number of stands was only 17. All the previous exhibitors were represented, with the addition of Walturdaw, Sentry Safety Control, Alpna Ticket-Issuing Machines, Brandt Automatic Cashier, the Gaumont, Co., Decorative Lighting and Cinema Signs, the KINE. and the *Bioscope*, Tungstone Accumulator and—a hint that sound was going to become important—the Panatrope.

It was at Cardiff, too, that the exhibition first received civic recognition—with an opening by the Lord Mayor of the city. A delightful memory of Cardiff was the trip to Yeovil for inspection of Petter's engineering works, a visit during which a few of the most adventurous engaged in aeroplane flights.

The Entry of Sound

By 1929, the coming of sound had inevitably broadened the scope of the exhibition.

The Conference was held in the Town Hall, Great Yarmouth, the exhibition at the Aquarium, and Paul Kimberley, the originator of the idea, was chairman of the committee of stall holders, with C. Hartley Davies, C.E.A. technical consultant, as secretary.

Western Electric was a notable newcomer.

Here exhibitors made contact for the first time with the company whose apparatus in newer models is still in their kinemas. British Talking Pictures also had a stand where the B.T.P. reproducer was shown fitted to Kalee, Ernemann and Gaumont projectors.

National Screen Service had stepped out of the ranks of silent trailers and was laying emphasis on the sound-synchronised variety. Kalee was advertising "Kalee for all talkie systems." Walturdaw was saying the same thing in different words. The Leyland and Birmingham Rubber Co. was declaring that with the coming of talkies it was essential to lay silent flooring.

Talks on Technique

Strand Electric this year had joined hands with Hall and Dixon and operated its lighting units on the decorative fabric and moulded material of the latter company. Pyrene appeared with a variety of fire-extinguishing apparatuses and the American Seating Co. showed kinema chairs for the first time. The Wurlitzer Organ Co. had a console on view lit with Holophane, and Petters followed up the previous year's publicity with a show of independent plant.

It was during this Conference that the urgency of considering technical matters was brought home to exhibitors by papers delivered by experts. C. F. Elwell, M.I.E.E., spoke on "Evolution of Talking Picture Apparatus—Its Use and Care," R. Gillespie Williams on "Music and Colour," and L. G. Applebee on "Stage Lighting." A similar incursion was made into the programme of the Conference during the following year at Blackpool, when R. Gillespie Williams gave an address on "Technical Aspects of Showmanship," L. G. Applebee on "Screen Curtains and their Lighting," and E. S. Gregg of Western Electric spoke on various problems of sound reproduction.

The King and Queen as the Duke and Duchess of York visited the 1932 trade exhibition at Grosvenor House, London. They were received by Randolph Richards, C.E.A. president, and Paul Kimberley, O.B.E., chairman of the exhibition committee. Other trade personalities in the group are Percy Phillipson, H. C. Stringer, of Charles Champion, S. G. Rayment, former editor of the "Kine.," Major S. J. Wright, Wurlitzer, Jack Davies, Cinema Signs, W. R. Fuller, General Secretary, L. G. Appleby, Strand Electric

Increase at Blackpool

The Blackpool exhibition at the Imperial Hydro in 1930 showed another increase in the number of stall-holders, firms competing for business in sound-reproducer installation accounting for the increase. Among them were names which are only memories to-day.

Western Electric again held pride of place, having increased the number of talkie installations in the British Isles from 65 a year earlier to 900. Among the newcomers were B.T.H., British Cinephone, Butcher's Electrocord, A.W.H., Filmophone, Mihaly, Sound Equipment (Accrington) and British Acoustic. Among auxiliary apparatus shown were Truvox horns, Gramo-Radio synchronisers and Flexible Shafting, the last-named providing connections between the sound-on-disc apparatus and the projector.

Two new entrants into the exhibition were John Compton and Christie Organs (Hill, Norman and Beard), who now came forward to challenge the Wurlitzer.

Compton exhibited the three-manual console for the new organ at the Capitol, Haymarket, together with various parts of the mechanism of theatre instruments. Christie's provided organ records of recitals by Quentin Maclean on the organ of the Regal, Marble Arch, and invited exhibitors to recitals at the Palladium, Blackpool, where James Hodgetts was the organist.

For the first time, Simplex projectors were on show on the J. Frank Brockliss stand, where a Brenograph was also on view. Vacuum-cleaning installations were to be seen on the stand of the Sturtevant Co.

Brighton in 1931 established a record so far in stallholders. There were 39 stands erected, and 45 actual firms showing apparatus. The exhibition was held in the Corn Exchange, and was opened by the Mayor of Brighton.

At the previous year's exhibition at Blackpool, the KINE. referred to the possibility of the tail (the exhibition) wagging the dog (the Conference proper). Brighton emphasised this tendency, the Corn Exchange attracting as much, if not more, attention than the Conference sessions.

Technical papers read were by T. M. C. Lance, on "Sound Head Secrets"; by C. H. Champion, on "The Influence of the Arc Upon Good Pictures," and A. G. D. West, on "Getting Good Sound Reproduction."

Twelve of the Best

A dozen stands were devoted either to sound heads or ancillary sound apparatus. Western Electric had its biggest Transatlantic competitor, RCA Photophone, exhibiting its Model "H" and a portable Photophone, with Sound Equipment showing B.T.H. models, the most formidable British entrant, so far, into the sound reproducer field. Gaumont included upon its stand an all-mains British Acoustic Senior model.

Kamm sound equipment was to be seen on Cinema Traders' stand, other entrants, in addition to Mihaly, a previous exhibitor, being Film Industries, Associated Portable Sound Equipment, Ultramonic, and Will Day.

The perforated front projection screen was another exhibit to remind showmen of this essential of satisfactory sound reproduction.

It was in the London exhibition in the Ice Rink at Grosvenor

Continued on page 34

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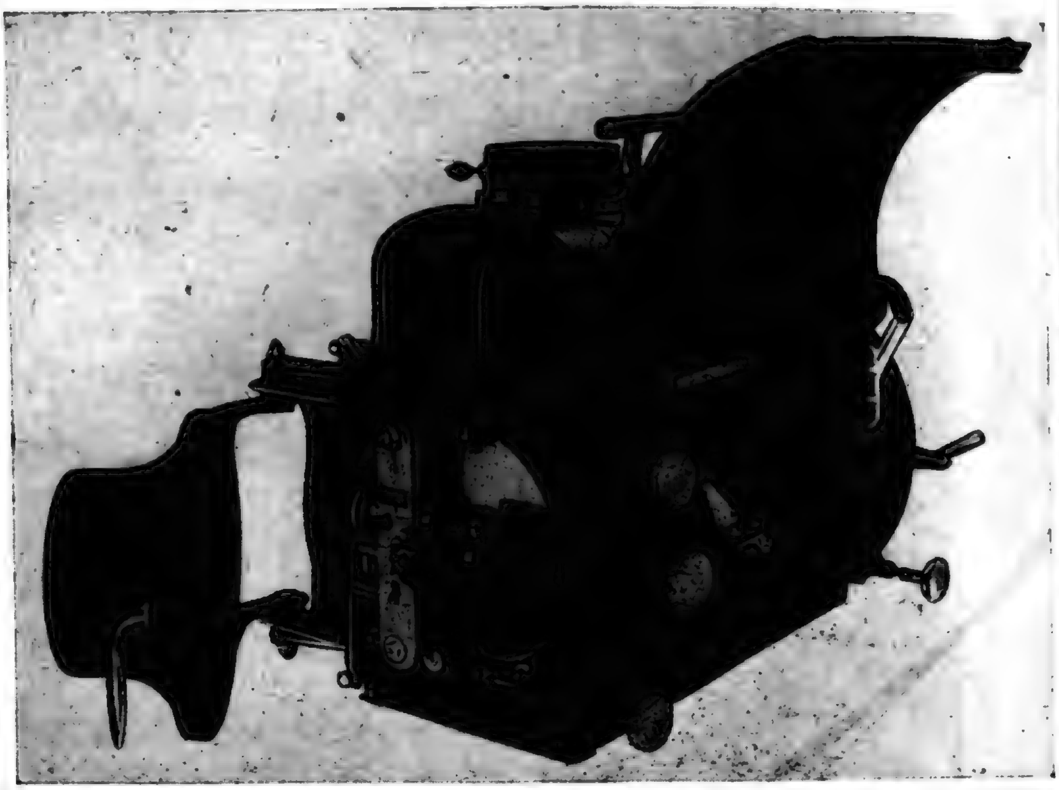

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C.E.A.'s LIFE STORY—continued

to him of a testimonial amounting to £1,430, subscribed by members.

1927 was the year of the Cinematograph Film Act. In the engineering and shaping of this measure the General Council played a major part, advising the Board of Trade, guarding the interests of their members and giving sound and far-reaching advice. Sir Philip Cunliffe-Lister, President of the Board of Trade at the year's annual dinner, paid tribute to the Association's co-operation.

Growth of the Circuits

Concern now began to be expressed at rumours that leading circuits were contemplating "an arrangement whereby they would be placed in a very favourable position to secure the product of a leading American production corporation." This concern was also extended early in 1928 to the growth of the circuits; for, at this time, in little more than a year, G.-B., beginning with the old Biocolour group, had built up a circuit of some 300 theatres, including the P.C.T. group.

John Maxwell also had something like 70 theatres: and there was some question of the eligibility of members of these organisations for C.E.A. membership, accentuated when T. Ormiston, who had G.-B. connections, offered to resign from the treasurership. It was ruled, however, that full representation was obviously desirable, and Ormiston and all other affected members remained in the organisation.

The autumn of 1928 brought the arrival of sound, which evoked the sober comment from the General Council that "talking films are undergoing a public trial and the verdict is as yet unknown."

But plenty of action was taken, nevertheless. A full investigation of the possibilities of the new medium was instituted and the need for interchangeability of apparatus was stressed from the outset. The watchful attitude of the Council "saved the disaster attaching to a stampede."

In this year, too, the *Cinematograph Times* was launched and published weekly.

The Independent's Burden

1929 saw much work being done to enable exhibitors to make use of the now-established talkies and to safeguard the small independent from possible disaster due to high costs of apparatus and increasing charges by the renters. The President of the Board of Trade was visited and persuaded to suggest and give publicity to the necessity for interchangeability of apparatus.

The policy of sharing terms, instead of flat rentals, long pushed by the renters, was beginning to gain ground through the desire of showmen to cash in on public interest in the talkies, but the Council advised members against such contracts.

Highlights of the following years were the protracted fight against certain local authorities' attempts to ban children from screenings of "A" certificate films; the constant advice and committee work done in connection with the authorities on the problem of overbuilding—"redundancy," as it was called—the assistance given by the C.E.A. to the Moyne Commission on films, the findings of which inquiry were embodied in the 1938 Films Act.

Highlights of a less striking nature were the taking of prompt action against B.B.C. criticism of the kinema; the institution of the voluntary staff collections for Glebelands when that beautiful home opened in 1936; the recognition, in 1937, of N.A.T.K.E. following "two years of tactful negotiation by Mr. O'Brien with the branches"; the watching brief maintained upon that unpredictable upstart, television.

But all these things—and many of the other events mentioned—are only highlights and flashes. All through the years, steady, solid, constructive work had been carried out on the perennial problems—Sunday opening, entertainment tax, performing rights, electricity charges, licensing conditions, contracts and relations with other Trade Associations. Much of it was routine, much of it unavailing, but all of it was directed to the end that members should have always a chance of trading equitably and profitably, without undue interference from authorities and without fear of danger from rival forms of entertainment.

Wartime Role

The outbreak of the second world war brings this all too crowded story to a close. The events, expedients, hardships and gallantries of the last few years are too close to all of us to need recounting here.

It is only necessary to say that the C.E.A., after the first shock of the declaration, was ready and controlled. Previously prepared plans were put into operation. The General Council acted as contact between the branches and the many authorities.

The evacuation office of the Association, set up at Reading and most ably conducted throughout the war years by assistant secretary F. J. Brown, did a fine job. The London office maintained its duties throughout blitzes, buzz bombs and rockets.

The end of the war came with the C.E.A. vigorously flourishing and with a record of war service of which it can be justly proud. Many of its members engaged upon special duties which in themselves would form a chapter in a history of the C.E.A. a good deal longer than this one.

At its Peak

At present the Association stands at the height of its strength. It has a round four thousand six hundred members—reckoned by kinemas and not individuals. It has twenty-six branches, including Northern Ireland. Head office is a separate entity, although it is closely in touch with the branches all the time.

A rather bitter and by no means tranquil peace finds the Association still strong and full of spirit, soon to move to new offices in upper Shaftesbury Avenue. With that move another chapter of the Association's history closes and a new one opens.

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THE EQUIPMENT SHOW MUST GO ON—continued

House in 1932 that one saw how great an oak had grown from the sapling planted so inauspiciously in 1927. Opened by the wife of the Prime Minister, Mrs. Stanley Baldwin, it was accorded the honour of a visit from the Duke and Duchess of York, now King George and Queen Elizabeth.

The Summer Conference that year extended its scope to include international problems, and delegates from America, Austria, Belgium. Germany, Italy, France, Sweden, and Switzerland met in Congress to discuss various problems. The KINE. signalised the event by publishing an Exhibition Special with a Foreign Buyers' Guide in French, German, Spanish and Portuguese—the two last-named being for the convenience of the South American market.

Standholders at Grosvenor House numbered over 60.

North to Glasgow

In 1933 the Conference moved north to Glasgow, Bailie James Welsh being the president for the year. The exhibition was held in the McLellan Galleries, Lord Provost Swan being the official opener. Newcomers to the exhibition were W. Draper and Co. (sharing a stand with Ross projectors and lenses). Partridge and Wilson, Smiths English Clocks. B.B. Trading, and Bauer with a new projector. Henrion Carbons came in as a rival for C. H. Champion, and deaf-aid apparatus made its appearance at the Ossicaide stand. Patersons, Glasgow seating specialists, made an appearance on their own ground.

Notable, too, was the introduction by J. Frank Brockliss of the Stelmar projection system.

Glasgow also introduced kinema proprietors to the new Kalee Eleven, the Kershaw Projector showing on its stand a stripped model exposing to full view the interior of the mechanism with its novel system of pump lubrication.

Back to Blackpool

A return visit to Blackpool was made in 1934, the Imperial Hydro being again chosen for Conference and Exhibition.

An attempt to side-track the demand for fees was made by the introduction of fee-free records made by Synchrophone and bearing the name Octacros. These were to be seen on the N.S.S. stand. Unfortunately, they did not reach the high standard of the better-known makes, and the enterprise failed through lack of support by exhibitors.

Philips Cine-Sonor was a newcomer to the exhibition in 1934 with sound-reproducing apparatus and accessories and an oxide-cathode rectifier, which, until the outbreak of war in 1939 stopped supplies of valves, was widely used for projector arcs.

B.T.H., showing its new sound and picture projector, introduced a novelty in its new Thyratron dimmer, and an adaptation of the principle to colour lighting in association with a musical programme.

This year a new name appeared, that of G.-B. Equipments, a company formed during the previous July, to cover more widely the ground of the merged company, Gaumont-British. It boasted its ability, given the shell of a building, to provide everything needed to produce an up-to-date kinema. Lenses were represented on all the projector stands, and in addition Taylor, Taylor & Hobson and Emil Busch.

It's Champion

A picturesque feature of this exhibition was the stand of Charles H. Champion. Carbons, of themselves, do not lend themselves to artistic treatment, so the firm received its visitors in an arbour with trailing roses and bright synthetic sunshine.

At this exhibition the KINE., also a stallholder for many years, made its space into a replica of a foyer to which Trade suppliers contributed Neon lighting, Lloyd Loom chairs, Dunlop flooring, draperies and display frames.

Television was the subject of a paper at the following year's Conference at Cardiff in 1935, Capt. West explaining in detail the technical means by which television broadcasts and reception were carried out. The lecture was accompanied by a demonstration and the screening of films and slides.

The number of standholders was smaller than in previous years, and there was little new to comment upon. Ship Carbons made a new departure by issuing carbons in matched pairs under the name of Pairlux, in three combinations—30, 35 and 40 amps.

Pathe showed a new light model arc lamp and a perforated metal screen—a real innovation; Compton presented the recently developed Melotone; Strand Electric had on view the company's Chromolux dimmer, magnetically controlled; General Electric had a large show of kinema and other carbons which attracted attention, together with Osira colour floodlighting, and Nife batteries, made of nickel cadmium, challenged comparison with the older lead-acid types.

Numbers Up at Eastbourne

Eastbourne in 1936 saw projectionists taking a greater interest in the exhibition than in former years. The Friday of Conference Week was set aside as a special day for their visit, and the success on this occasion prompted the committee to plan ahead for something even more important for the year following. R. V. Crow had been appointed organising secretary in the place of C. Hartley Davies, who had died during the year.

Numbers were up on the previous year, some of the standholders of earlier exhibitions having again engaged space. There was nothing startlingly new in apparatus, but minor improvements and additions were to be noted. There was a greater emphasis on the decorative and publicity sides, the glass manufacturing firm of James Clark and Sons, making a delightful addition to the Pathe Equipment-Ross stand; Leon Goodman, of Girosign, exhibiting pleasing publicity material, and Clark and Fenn, with Hall and Dixon, lending grace of decoration material.

A portable fire-extinguisher, similar to those fitted by Pyrene to G.-B. equipment on the *Queen Mary*, was on view on the G.-B. Equipment stand; and the firm was pointing out to exhibitors a triple success during the year by supplying (1) "N" type portable reproducers to the Royal Navy; (2) complete installations of four kinemas on the *Queen Mary*; and complete sound and projection equipment to the B.B.C. experimental and viewing television theatre at Alexandra Palace.

Projectionists Invade Harrogate

Harrogate exhibition in 1937 stands out in the memory of technicians and stallholders as the occasion of the great Sunday storming of the exhibition by hordes of projectionists from the surrounding districts. The very success of the arrangements almost wrecked the plans made.

Stoke and Sheffield supplied the largest parties, with Leeds, Hull, Bradford, Manchester, and Liverpool well represented.

Again the KINE. stand was a centre of attraction, tastefully furnished as a lounge, and near by a series of clicks in close succession revealed the presence of an ancient R. W. Paul projector on the Ross stand, side by side with the company's latest models adapted to RCA and W.E. sound.

Jack Roe had on show a Kaplan projector; J. Frank Brockliss gave the hospitality of its Simplex stand to a newly developed Hewittic rectifier with choke control instead of resistances. Partridge and Wilson exhibited a hot-cathode rectifier capable of feeding two 75-amp. arcs without overloading; Taylor, Taylor and Hobson attracted interest with the 56-in f/8 lens and Vinten camera used in obtaining news films of the Coronation; Batteries, Ltd., an emergency lighting set for the pay-box.

Folkestone in 1938 repeated the success of Harrogate's adventure in making the Sunday projectionists' day. The Guild of Projectionists had again made the arrangements for the visit.

Folkestone Ships' Equipment

Features of the exhibition included equipment destined for the *Queen Elizabeth* and the *Mauretania*, vessels which were within 18 months to be devoted to the services of war. The equipment, which included Super-Simplex projectors, Peerless Magnarcs and Western Electric Mirrophonic sound, was on the J. Frank Brockliss stand. The Simplex E7 mechanism and the Stelmar A.C. arc were new features.

G.-B. Equipments stand represented a section of a kinema. Brenkert Enarcs on Magnus projectors were fed from a Hewittic rect fier. Telesonic deaf-aid was o view, and—a special centre of i terest—a Baird television receive

The electric organ, a recent intr duction, was to be seen on th Compton stand, where the con pany's new Theatrone was on view and on the Lafleur stand. Bot companies demonstrated the qual ties of their instruments by havin them played by leading organist The Wurlitzer stand showed model console.

Another new note this year wa the display of fluorescent materi energised by ultra-violet lamp Strand Electric and Hall and Dixo combined in a very effective show F. H. Pride exhibited a decorativ novelty—translucent glass panels colour produced by photograph means.

Pyrene this year showed an im proved model of their project anti-fire equipment. Instead of th apparatus being upon a pillar, was, in the new model, built in the machine.

The 1939 Exhibition at Blackpo was held with war clouds gathering Twenty-seven stands were erecte and many of the technician serving them were within a fe months to become the "back-room boys" responsible for the inve tion of gadgets with which to com bat the menace to world peace.

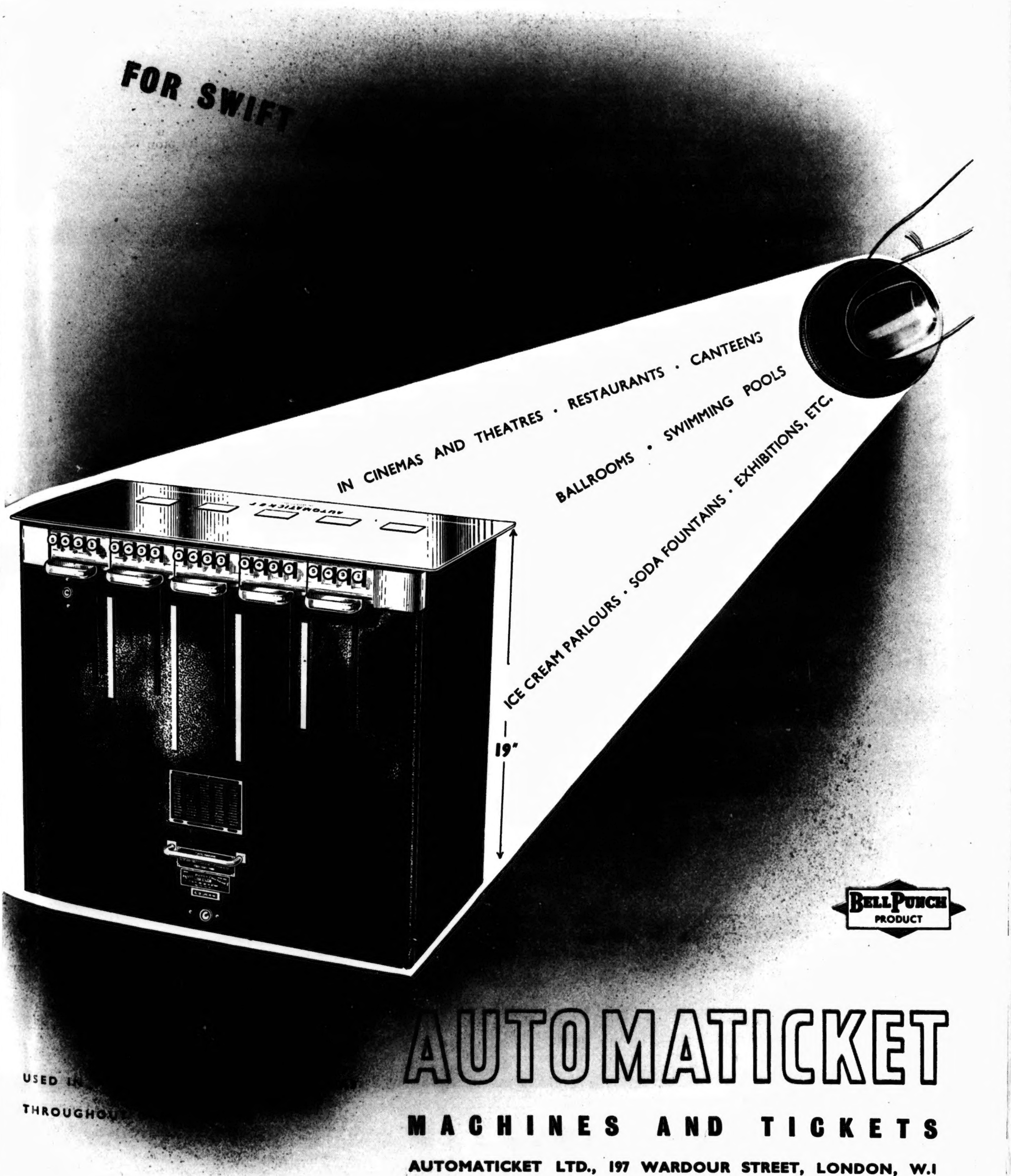
2,400 Attendance

Again, there was a large influ of projectionists and friends o the Sunday before the officia opening, an estimate of 2,400 bein made as the number attending

The KINE. found a prominen place upon its stand for W Friese-Greene, "father of kine matography," whose maste patent, taken out in 1889, had b then attained its jubilee.

General Electric made a featur of new ultra-violet lighting units Cinesales had a new model A.C arc; Western Electric showed it TA-7500 sound-head on the Brock liss stand; B.T.H. offered a wid scope of apparatus, includin sound and picture projector an hot cathode rectifier. Nationa Screen Service displayed a mode Screenascope, which projected series of pictures from slides fo use in foyer exploitation; Westing house provided interest with a nev circuit, enabling two projector and two spots to be run off a ordinary twin rectifier; RC offered metal valves in new ampli fiers, also a new portable, operate with a 1,000-watt incandescen lamp; Kalee depicted projecto progress with a range of mech anisms dating from 1901; Shi Carbons portrayed carbon quali ties—especially for A.C. arcs an Strand Electric brought to notic an A.C. arc for stage work.

With Blackpool there ended fo a period of years the sequence o Trade Exhibitions which were s productive of information o technical matters and mad occasions for business and socia intercourse between men of k interest.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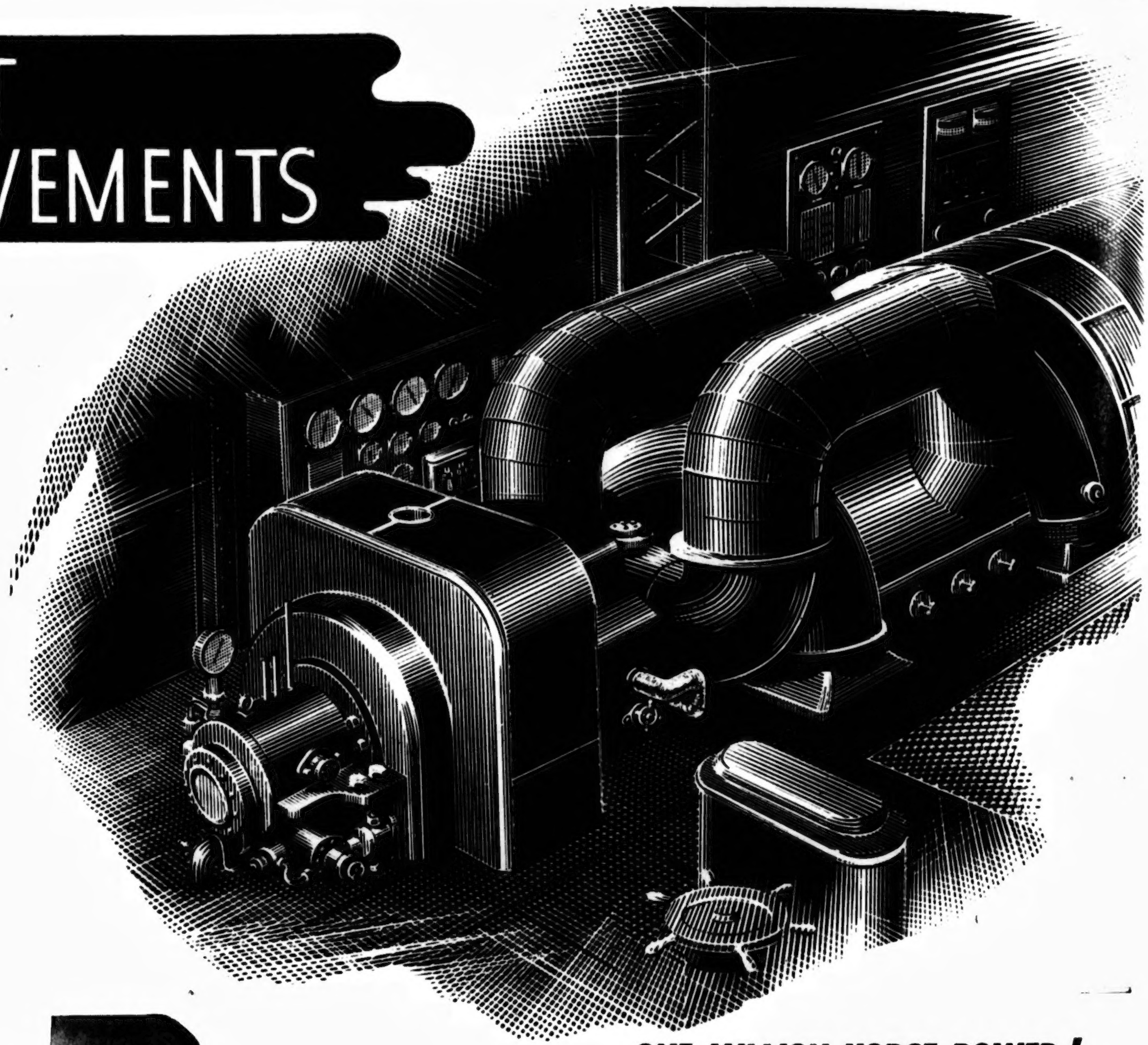

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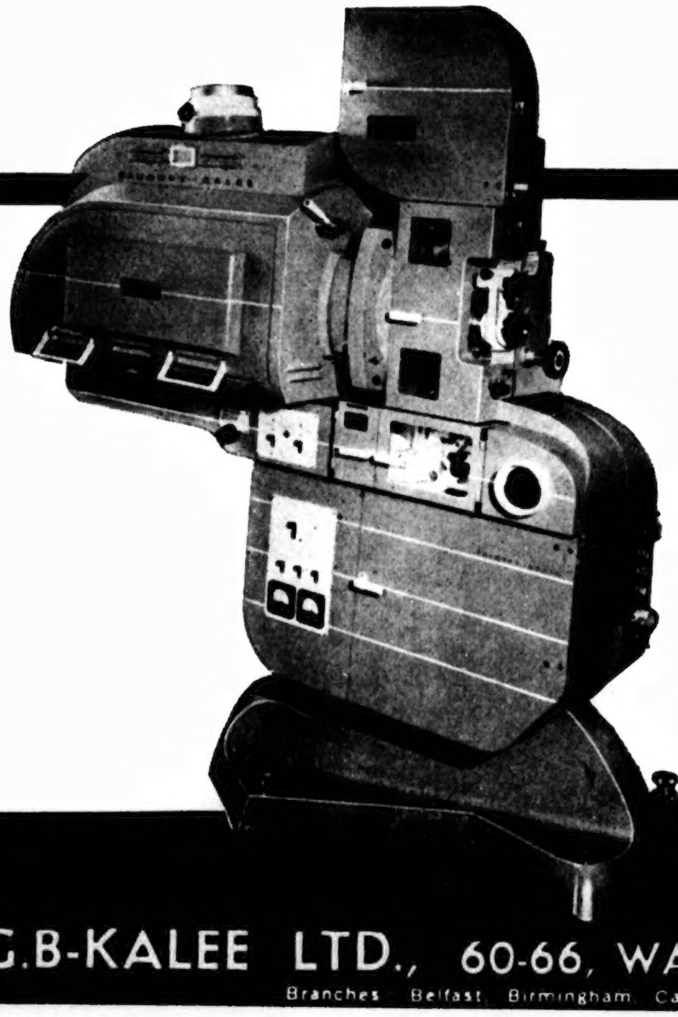

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